# GREEK AND ROMAN ARCHITECTURE IN CLASSIC DRAWINGS

EDITED BY HECTOR D'ESPOUY



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# GREEK AND ROMAN ARCHITECTURE IN CLASSIC DRAWINGS

EDITED BY

HECTOR D'ESPOUY

INTRODUCTORY NOTES BY
JOHN BLATTEAU
AND
CHRISTIANE SEARS

DOVER PUBLICATIONS, INC.
Mineola, New York

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#### Bibliographical Note

This Dover edition, first published in 1999, is an unabridged republication of the work first published in "The Classical America Series in Art and Architecture" by W. W. Norton & Company, New York, in 1981 under the title Fragments from Greek and Roman Architecture: The Classical America Edition of Hector d'Espouy's Plates.

#### Library of Congress Cataloging-in-Publication Data

Fragments d'architecture antique. English. Selections.

Greek and Roman architecture in classic drawings / Hector d'Espouy ; introductory notes by John Blatteau and Christiane Sears.

р. с

Originally published: Fragments from Greek and Roman architecture. New York: W.W. Norton & Co., 1981. (The Classical America series in art and architecture) ISBN 0-486-64041-9. (phs.)

1. Architecture, Classical—Illustrations. 2. Architectural drawing—19th century—France. I. Espouy, H. d' (Hector d'), 1854-1928. II. Title.

NA2706.F8F63213 1999

 $722'.8'0222 -\!\!-\! dc21$ 

98-53668

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# Acknowledgments

THIS publication was made possible by a grant from the Arthur Ross Foundation. It is the Foundation's purpose to renew and stimulate once again interest in Greek and Roman ornament and to further its application in contemporary life. Hector d'Espouy's objectives and the extraordinary quality of the wash drawings of the Prix de Rome winners inspired the selection of his book for sponsorship.

The Foundation also desires to underscore the role of Classical America in current architectural thought.

# Hector d'Espouy's Plates as a Guide for Architects and Designers

#### by JOHN BLATTEAU

I assert that he who has not known the works of the ancients has lived without knowing what beauty is.

-Hegel

TODAY, after a hiatus of fifty years, ornament is once again recognized as essential to architecture. In fact, construction without ornament may be described as mere building.

Ornament lies at the heart of the classical tradition, a common bond linking all great ages of Western architecture down to the American Renaissance (1880–1930). Evolving in Greece and Rome, classical ornament has stamped every great artistic era of Western civilization. In each period the work of the Greeks and, especially, the Romans was adapted directly or reinterpreted. Yet no matter the variety achieved, and the variety is infinite, it all reaches back to the world of the Mediterranean.

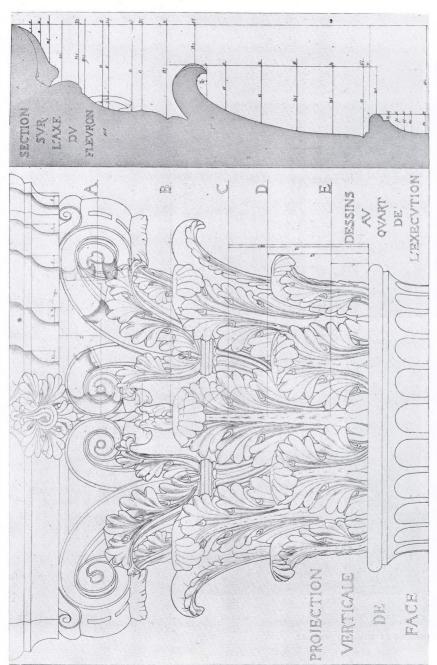
The practice of drawing Greek and Roman ornament has a long history. Leon Battista Alberti studied and drew the buildings of ancient Rome as did many architects and nearly all the painters and sculptors from Raphael and Verrocchio down to the Fellows of the American Academy in Rome in the 1930s. And those painters who could not make the trip to Rome often drew from casts of Roman ornament as these were exhibited at museums and art schools. Of all the recordings of this ancient work the most rewarding, because of their uniformly high level of scholarship and beauty of presentation, have been those of the French. As Hector d'Espouy explains in his preface to the original edition of Fragments from Greek and Roman Architecture, published originally under the title Fragments d'architecture antique in two volumes and here translated into English for the first time, the illustrations shown here are the drawings made by the winners of the Grand Prix de Rome while at the Villa Medici, the seat of the Academy of France in Rome. An envoi was required of each prize winner who had to study subjects of ancient architecture during his first three years in Rome. The drawings were forwarded to Paris to be shown to the mem-

bers of the Académie des Beaux Arts, one of the constituent bodies of the Institut de France, which was responsible for the Rome Academy. After his first three years of study each Rome prize winner was free to take on more ambitious projects. The selection of the drawings published here shows the foundation that each Grand Prix man was laying, not only for his subsequent work in Rome but also for his future architectural commissions.

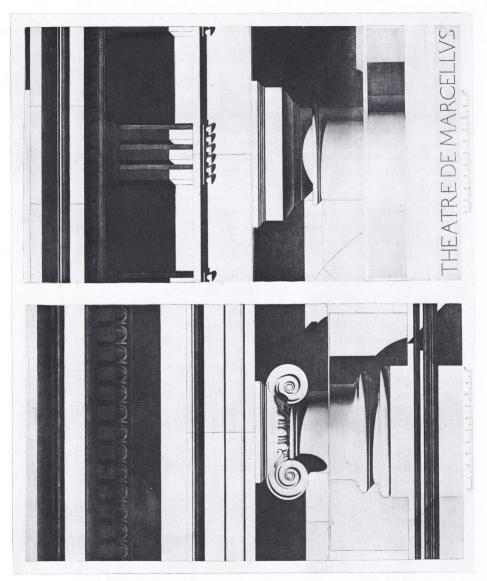
Although drawings of ancient ornament had been made for generations before the winners of the Grand Prix de Rome descended on the Villa Medici, the young Frenchmen were the first to go about the work systematically. The drawings were limited to, and solidly based on, the carefully studied remains. Further, their presentation in formal academic renderings offers more information than could possibly be supplied even by a large number of photographs. The key to the usefulness and success of the drawings is the adoption of an academic convention of representation. Light is always presumed to come from the upper left to the lower right at an angle of 45 degrees. This allows each object to be read in three dimensions, as the depth of the shadow is equal to the measurement of the projection of the object. Also, within the convention, an elaborate system of values was developed to indicate the relative distance between planes. When details are presented in this way we can not only see the objects in three dimensions but we can also compare one element with another for effects of scale.

Appreciation of the drawings in d'Espouy's Fragments cannot be complete without some explanation of the technique of India ink wash rendering. Extreme discipline is required to produce these finely studied works of art. Even the simplest drawings require painstaking care and preparation before any of the washes are applied. Great skill is needed to do the necessary linework. All of the information must be recorded before tone is even thought about. The drawing is then meticulously transferred in ink to the watercolor paper and the paper mounted on a board. The rendering itself requires infinite care and patience. Each tone is built up through many faint layers of wash so that the ink seems to be in the paper rather than on it. Each surface is graded so that the final effect of the drawing is that of an object in light and space, with a sense of atmosphere surrounding it. I cannot imagine the architect who has not looked with wonder and envy at these drawings.

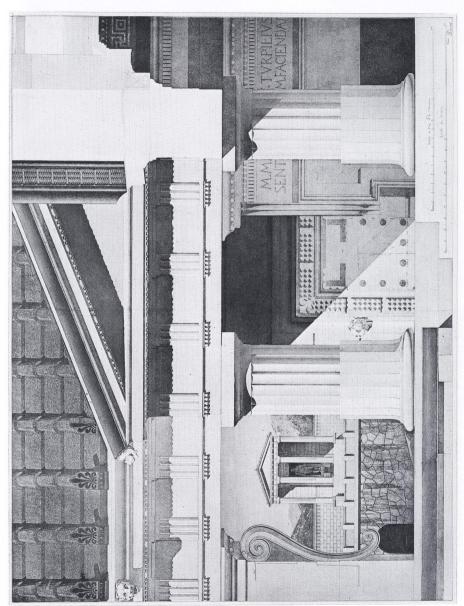
The composition of each plate, as well as its technique, is worthy of study. There are line drawings of extreme simplicity, such as those by d'Espouy in his restoration of the Temple of Mars the Avenger in Rome (Plate A). His presentation of the Corinthian capital, with an elevation juxtaposed to its section and plans at different levels, makes the structure of this complicated architectural element clear to all. A great variety of the Orders are represented in elegantly rendered form. Edmond Paulin in his restoration of the Theater of Marcellus in Rome (Plate B) presents both the Doric and Ionic Orders with great depth and subtlety. The most elaborate compositions are those plates presented in the form called the "analytique." The term derives from the analytique or "order" problem, the first problem given to architecture students under the Beaux Arts educational system. It has come to stand for a type of drawing with a complex composition, one in which many elements of a design or



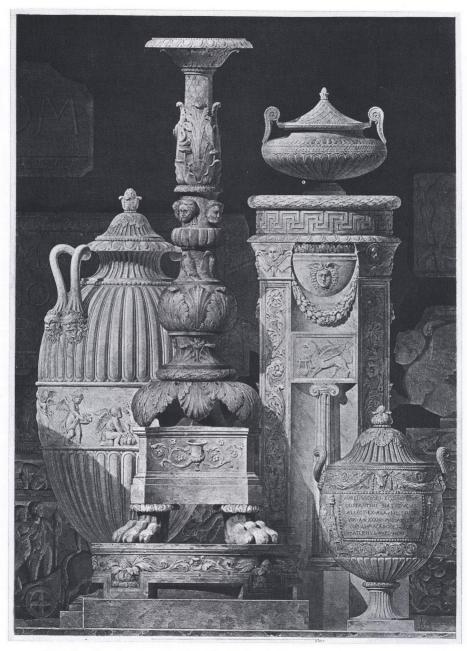
A. Corinthian capital and entablature restored: Temple of Mars the Avenger at Rome. REN-DERING BY HECTOR D'ESPOUY.



B. Details of the capital and entablature restored: Temple of Marcellus in Rome. RENDERING BY EDMOND PAULIN.



C. Elevation restored: Temple of Hercules at Cori. Rendering by victor blavetye.



D. Various fragments restored: Basilica Emilia in Rome. RENDERING BY LOUIS-JEAN HULOT.

building are presented together, at different scales and in unusual combination. Blavette's restoration of the Temple of Hercules at Cori (Plate C) is a stunning example of this type of composition. Within the drawing can be found the temple elevation, its plan, and many of its details of ornament all beautifully arranged.

What, it might be asked, had the Grand Prix men to gain in making these very beautiful drawings? They already knew how to draw long before they went to Rome. They were learning to be architects by training their eyes in the use of proportion and in the distribution of light and shade.

They were also producing drawings which are works of art in their own right, and in no small measure this accounts for the fact that so many of these drawings exist to-day to be rediscovered. Altogether they make an unrivaled corpus of ornament to be used and adapted by the architect and the artist. They serve as inspiration as they show what can be achieved. They serve as models, directly or indirectly. As classical ornament can be made use of again and again, the examples of Greek and Roman work herein are always at hand for comparison and provide a standard by which to measure contemporary efforts. (See Plate D.)

We need only look around to see the influence that books like that of d'Espouy had on American architects prior to the coming of the Modern Movement. Ornament was carried throughout the United States as part of the classical tradition, from Independence Hall to the San Francisco City Hall. It was used prolifically in the American Renaissance where it was part and parcel of railroad stations, skyscrapers, banks, high schools, even early gasoline stations. It is interesting to note that the particular strength of the architecture of the American Renaissance in comparison with the work produced in other countries during the same decades was the American fidelity to classical models. Architects of the American Renaissance were well aware of the dangers of invention and of originality for its own sake, knowing that their inventions would eventually be measured against the models of classical perfection.

The public must involve themselves in questions of value and judgment in architectural design. So long as the public remains ignorant of the importance of ornament, architects can and will continue to freely indulge in fashion. Aided by these drawings of d'Espouy and by seeing the best examples of classical ornament, a knowledgeable public will be better able to influence architecture.

This edition of Hector d'Espouy's Fragments of Greek and Roman Architecture is visually the most exciting in the Classical America Series in Art and Architecture to date. It is an essential instrument for anyone interested in the future of the classical tradition in American Art.

Philadelphia 1980

# Notes on the Life of Hector d'Espouy

#### by CHRISTIANE SEARS

ECTOR D'ESPOUY was born on May 8, 1854, at Salles-sur-Adour (Hautes Pyrenées) in the old Kingdom of Navarre. His childhood was spent at Cazeres, a charming village near Toulouse where his father was juge de paix or local magistrate. As with many artists, talent revealed itself at an early age. When a boarder at the Jesuit schools of Montauban and Toulouse he drew incessantly. The work consisted of skillful copies of lithographs reproducing old masters, portraits of his parents copied from photographs, and similar efforts.

In those days France was caught up in the restoration of ancient monuments, which had been sparked by Prosper Mérimée and Viollet-le-Duc. We today are horrified by the extent of the damage done in the name of preservation, and with reason, but we who are part of an age which despises ornament are hardly in a position to sneer at a generation which, in stripping ancient buildings of ornament, at least often replaced it with more ornament.

The church of Cazeres was not spared. To execute the restoration, the men built a workshop near the d'Espouy house. The young Hector became fascinated with the work being done and spent all his free time watching the artist of the restoration team mixing his colors, making sketches, executing drawings, and painting. He was enraptured at seeing decorative panels and screens beings made for obscure village churches. One day, in a sudden burst of enthusiasm, he solemnly declared to his father that he wanted to be a painter, that he was determined to be one. As might be imagined, the senior d'Espouy frowned at the suggestion because, to him, a painter was no better than a street singer. However, M. d'Espouy, impressed by his son's determination, came to a decision. If Hector wanted to be an artist, very well. But if he was to be one, why not an architect? And it was decided then and there.

My thanks to the following for their assistance in gathering information about the life and career of Hector d'Espouy: Madame Claudine Billières d'Espouy and Philippe d'Espouy, both of Toulouse; M. Rabier of the Hostellerie du Chateau d'Artigny, the former home of François Coty near Montbazon; the staffs of the Bibliothèque Nationale, the Bibliothèque de l'Institut de France, the Archives Nationales, and the Bibliothèque de l'Ecole Nationale Supérieure des Beaux—Arts, and especially Madamoiselle Guibert of the Bibliothèque du Theatre National de la Comédie Française.

The young Hector entered the School of Fine Arts of Toulouse as soon as his secondary studies were done. Then to Paris, where he was welcomed in the atelier of Honoré Daumet, one of the three architecture ateliers of the École des Beaux Arts. Daumet assisted Louis Duc with the west extension of the Palais de Justice in Paris and he rebuilt the famous Chateau de Chantilly for the Duc d'Aumale.

D'Espouy did splendidly at the Beaux Arts. In 1884 he won the Premier Grand Prix de Rome, which entitled him to a three years' residence at the French Academy in Rome and one year's travel in a country with classical ruins. He traveled all over Italy drawing and sketching. He executed a reconstruction of the Basilica of Constantine in Rome, which won him praise and, on his return to Paris, a First Medal in the Salon of 1890. He sought his beloved Antiquity in a lengthy voyage through Egypt, Asia Minor, and Greece. "Those noble edifices still appear to me as the highest expression of common sense," he wrote home. "They are of a perfection, of an exquisite simplicity. The more I analyze them, the more I am lost in admiration." He returned from Greece with a study of the Acropolis and the Temple of Athena Nike.



E. Hector d'Espouy, ca. 1905. COURTESY PHILIPPE D'ESPOUY.

On his return to Paris, although trained as an architect, it was by virtue of his skill in doing murals and in decorating that he obtained commissions. He decorated the Museum of Decorative Arts and the hall of the local stock exchange in Nantes. He designed the asbestos curtain of the Comédie Française. In the Panthéon he did a fresco over the entrance. He decorated the watering establishment at Le Mont Dore in the Auvergne in a style inspired by Pompeii. In Brussels he was the decorator of the Museum of Central Africa; in Lille, that of the office of the newspaper, Echo du Nord. Honoré Daumet, his old master, and Ernest Sanson called on him to decorate the grand salon of the Palais Rose, as it was known. This magnificent mansion, which stood until 1969 on the Avenue Foch, was built for Boni de Castellane whose wife, Anna, was the youngest daughter of the railroad magnate Jay Gould. Her dowry paid for the palace. Conspicuous among his commissions was the decoration of the Chateau d'Artigny at Montbazon near Tours, which was the residence of François Coty, the perfumer.

He executed a mural for the oval dome over the stairwell of the James A. Burden residence at 7 East Ninety-first Street in New York. He obtained this commission through the building's architect, Whitney Warren, who also designed the Grand Central Terminal and the New York Yacht Club.

In 1895 Hector d'Espouy was named Professor of Ornamental Design at the École des Beaux Arts. In 1905 appeared his Fragments d'architecture antique d'après les relevés et restaurations des ancients pensionnaires de l'Académie de France à Rome of which Fragments from Greek and Roman Architecture is an edited version. In 1925 he published Fragments d'architecture du moyen âge et de la renaissance.

Perhaps the best person to evoke an accurate image of the man is his granddaughter. "The recollection of the few years spent near my grandfather," Madame Claudine Billières d'Espouy remembered, "is an inexhaustible source of joy and happiness for me. There was a kind of complicity between us. We, my parents and I, lived in Paris in the same building as my grandparents. The two apartments were on the same landing. Both had balconies overlooking the lovely Luxembourg gardens. The huge studio of my grandfather extended the already vast apartment and there was a constant coming and going of students, models and friends. Hector d'Espouy liked to work surrounded thus cheerfully. Gaiety and humor spread through the house. Physically he was straight and tall, robust, life-loving. Morally he was, above all, an idealist, passionately fond of art, warm, kind, courteous, generous, broad-minded, modest. A charmer and a poet.

"His faults? Sometimes, an outburst of anger, soon forgotten, and a hopeless absent-mindedness. He used to go out for long walks either in Paris or in the country, often with me, a little girl of five or six, and he regularly forgot dinner time.

"An amusing episode comes back to me. It was in Paris, where he used to paint late at night in his atelier. One evening, deep in his work, he completely forgot that he had been invited to dinner by Raymond Poincaré, then President of the Republic. Suddenly, it came back to him, and realizing how late it was, he slipped on his overcoat in a great rush and left hurriedly. At the Elysée, the Presidential Palace, the usher took his coat and my grandfather appeared in his paint-spotted overall on top



New York City (Architects, Warren and Wetmore, 1902). This residence is now part F. "The Arts and Sciences", portion of the oval mural on canvas by Hector d'Espouy at the top of the stairwell of the James A. Burden house at 7 East Ninety-first Street, of the Convent of the Sacred Heart. PHOTOGRAPH BY JOSEPH FARBER.

of his dinner jacket to the great amusement of the President and his guests. This incident made the evening."

It was a happy life and the d'Espouys entertained frequently both in Paris and at Cazeres. His closest associate and friend was his son, Jean, who worked for him. At the outbreak of war his son was called to the colors; he came through the four years of service without a scratch. But, two years later he died. Hector d'Espouy was stricken: a tall man, he now stooped—his vitality depleted. He died in January, 1929, at Cazeres, where he could enjoy the Virgilian landscape that he had loved so much and painted so often—the chain of the Pyrenees on the horizon.

# Hector d'Espouy's Preface to Fragments from Greek and Roman Architecture

#### translated from the French by HENRY HOPE REED

ARCHITECTS who have won the Grand Prix de Rome are required, in the first three years of residence in Italy, to send to Paris work based on the best fragments of ancient architecture.

The major lessons of these studies lie, of course, in their execution, but they often give their authors the opportunity to sustain and increase their reputation. The studies are shown every year at the École des Beaux Arts. A large public sees them, as do the critics, and they result in a report by the Académie des Beaux Arts <sup>1</sup> which is published in the *Journal officiel*.

Every year, after a sharp competition, the Institut singles out a young architect for residence in Rome. Obliged to stay four years in countries where ancient classical ruins abound, far from the press of business and free of the burdens of everyday life, this artist chooses an ancient fragment and dedicates several months to measuring it and restoring all its mutilated parts. Then he presents the restoration by means of drawing which best convey the character of the original.

One can imagine the great quantity of beautiful and precious drawings thus produced by the Academy of France in Rome, now two centuries old, still flourishing and still productive of great artists.<sup>2</sup>

Most of this work has remained unpublished, much of it dispersed, some of it even being sent out of the country. But unquestionably—and the question has never even been raised—these drawings form the most conscientious and most complete study, the most accurate documentation available on ancient architecture.

From this enormous production we have undertaken to select that which seemed

<sup>1.</sup> The following academies constitute the Institut: Académie Française, Académie des Inscriptions et Belles-Lettres, Académie des Sciences, Académie des Beaux-Arts, Académie des Sciences morales et politiques.

<sup>2.</sup> With the coming of Modern Art, the program gradually eroded until it was abolished in 1968. The Academy of France in Rome exists but it serves entirely different ends. *Pensionnaires* are selected on the basis of their school record and not by competition and they are not subjected to a rigid program. Nor does the section of architecture exist at the Ecole des Beaux Arts as it did in d'Espouy's day. It is now one of nine *unités pedagogiques* in the Paris Region, where architecture instruction is given.

most useful in the instruction and practice of art.... We hope that this large selection of drawings may offer more than a series of documents to be copied. May it, above all, contribute to the refinement of taste and to the inspiration of beautiful creations. Antiquity has always provided the great lessons in good judgment, good taste, standards, and harmony. All work which deviates from this divine instruction seems to be struck by disease. By means of Antiquity, on the other hand, art without weakening itself adapts to the changing needs of society and to the demands made by new industries. Antiquity's all-inclusive system, if we grasp it, will lead us to give form to great arches of iron as well as to precious metals, to easy elegance as well as to useful objects.

To make Antiquity known will always prove beneficial. We will have accomplished our task if we lead several sympathetic persons to a study of the monuments which so many generations have relentlessly tried to destroy but whose remains still show to us, across many centuries, a distant ray of eternal beauty.

The fragments we offer have come down to us in sufficiently good condition to be faithfully reproduced in all their parts. In order to show how the fragments functioned in a building, we have included ensembles, and that has taken us through the imposing restorations which the pensioners of the Villa Medici <sup>3</sup> sent back after their fourth year abroad. But, as with the fragments, the few ensembles which we have chosen belong almost entirely to monuments whose remains clearly reveal the original structure. . . .

To the distinguished masters, to all the artists who most graciously lent their drawings, to all those who have kindly helped us, we offer our most profound thanks.

HECTOR D'ESPOUY

<sup>3.</sup> The Villa Medici on the Pincian Hill is the seat of the Academy of France in Rome, the oldest of the foreign academies and institutes in Rome.

# A Selection of Plates from d'Espouy's Fragments from Greek and Roman Architecture

THE original d'Espouy volumes—entirely in French, of course—are to be found in most major libraries of art and architecture.

A word about the term "restoration" as used in this book: in undertaking their restorations, the Rome prize winners were reconstructing, or attempting to recreate, the probable appearance of Greek and Roman ornament and building from all available examples.

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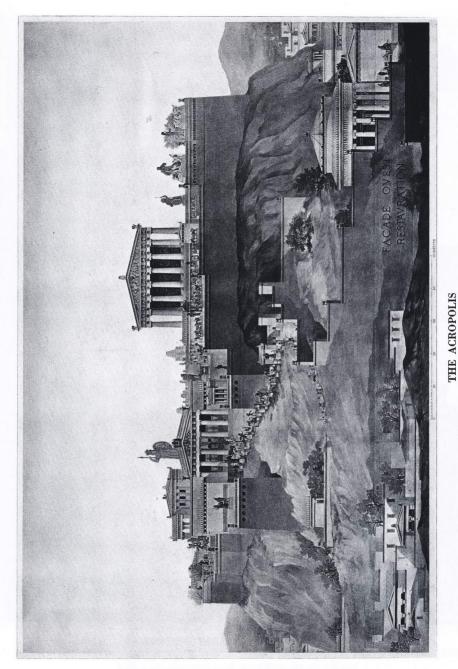
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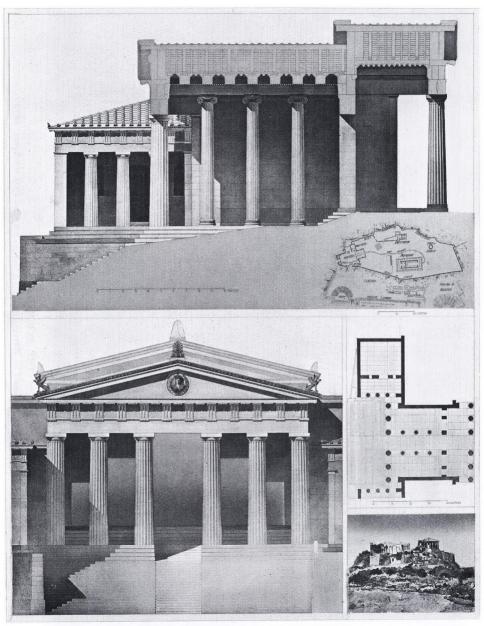
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The Acropolis, from the West, restored by Marcel Lambert (1847-?) Grand Prix de Rome, 1873



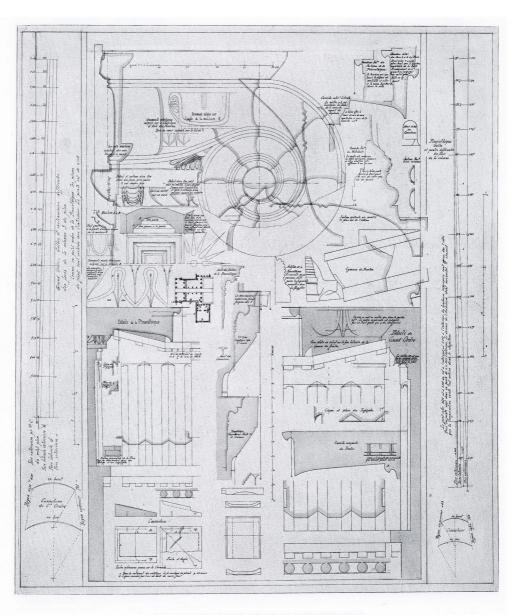
THE PROPYLAEA ON THE ACROPOLIS General View and Longitudinal Section, restored by Emile Ulmann (1844–1902) Grand Prix de Rome, 1871



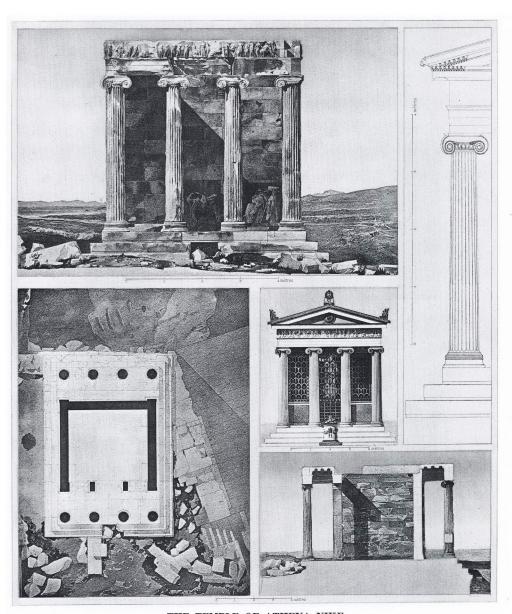
THE PROPYLAEA ON THE ACROPOLIS

Ionic Order and Ceiling, restored by Emile Guillaume (1826–1894) Grand Prix de Rome, 1856;

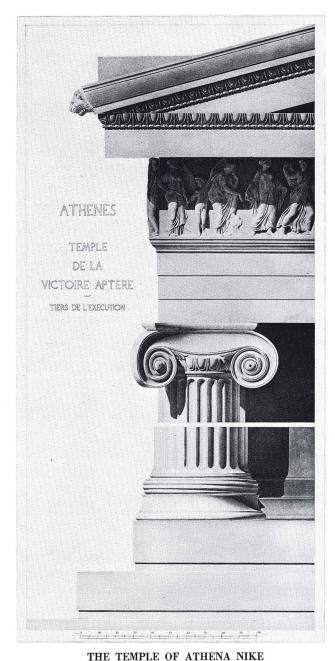
Ionic Column and Capital, restored by Emile Ulmann



THE PROPYLAEA ON THE ACROPOLIS Various details restored by Edmond Guillaume



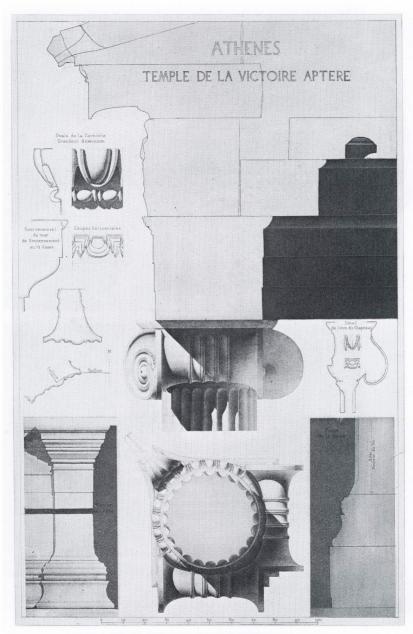
THE TEMPLE OF ATHENA NIKE Actual State and Restoration, by Honoré Daumet (1826–1911) Grand Prix de Rome, 1855, and Louis-Philippe Boitte (1830–1906) Grand Prix de Rome, 1859



International The Temple Of Athena NIKE

Ionic Capital with Base and Entablature, restored by Honoré Daumet with sculptor

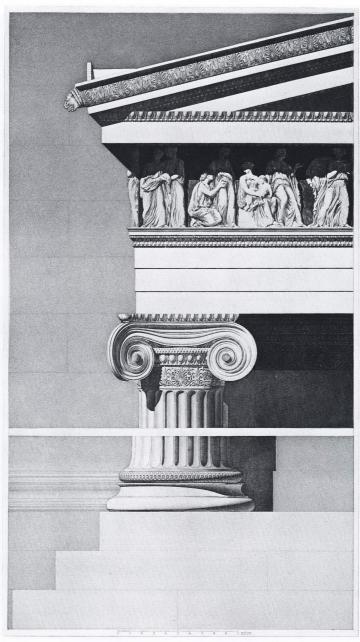
Henri Chapu (1833–1891) Grand Prix de Rome, 1855



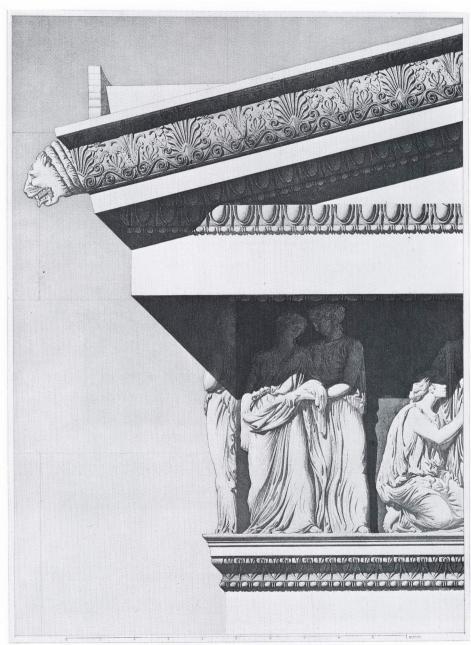
THE TEMPLE OF ATHENA NIKE Ionic Capital, restored by Honoré Daumet



THE TEMPLE OF ATHENA NIKE Ionic Capital, restored by Honoré Daumet



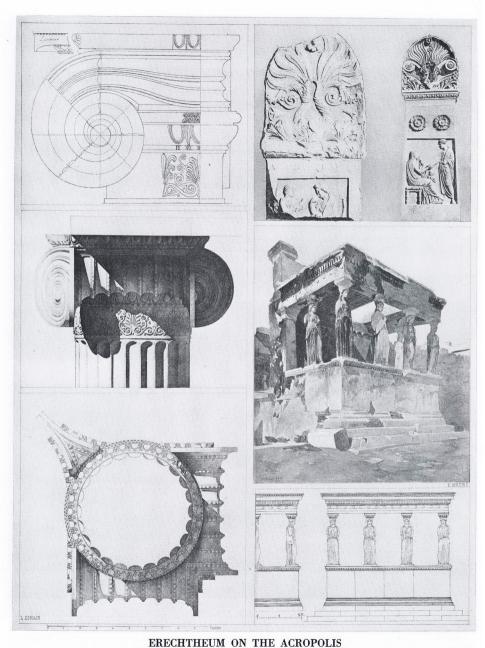
ERECHTHEUM ON THE ACROPOLIS Ionic Capital and Entablature, restored by Léon Ginain (1825–1898) Grand Prix de Rome, 1852



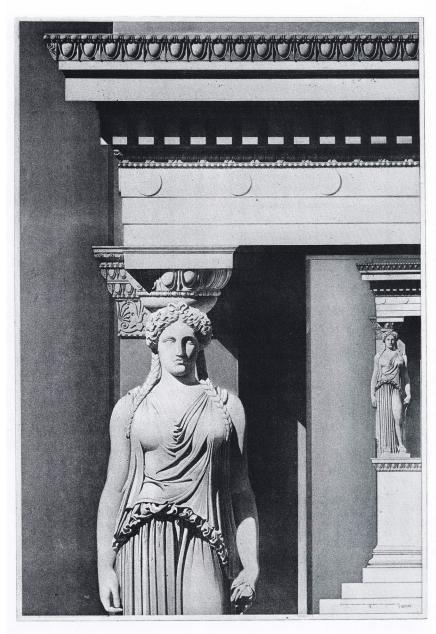
ERECHTHEUM ON THE ACROPOLIS Entablature, restored by Léon Ginain



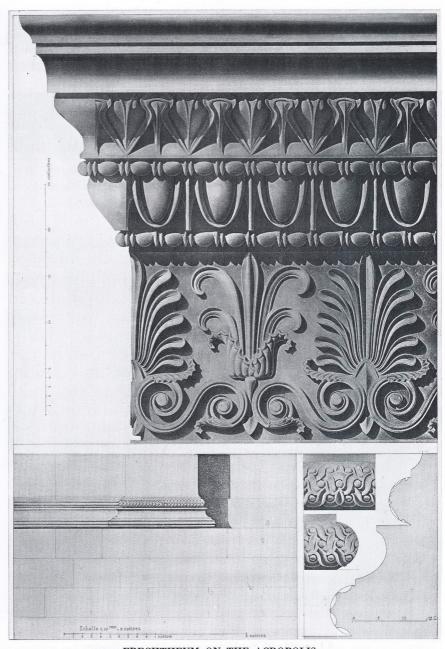
ERECHTHEUM ON THE ACROPOLIS
Ionic Capital and Base, restored by Léon Ginain



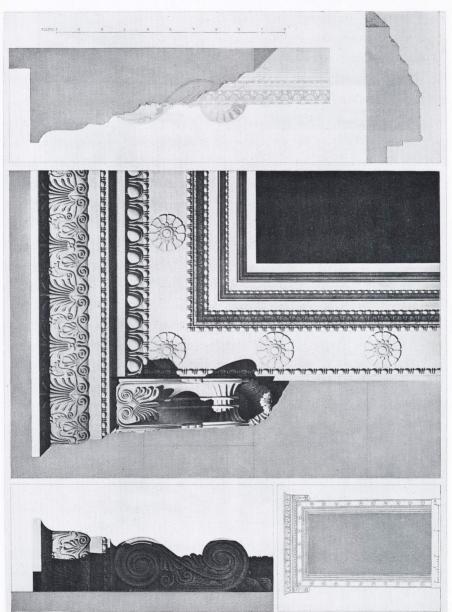
Actual condition and Restoration of the Caryatids by Emmanuel Brune (1836–1886) Grand Prix de Rome, 1863, and Léon Ginain



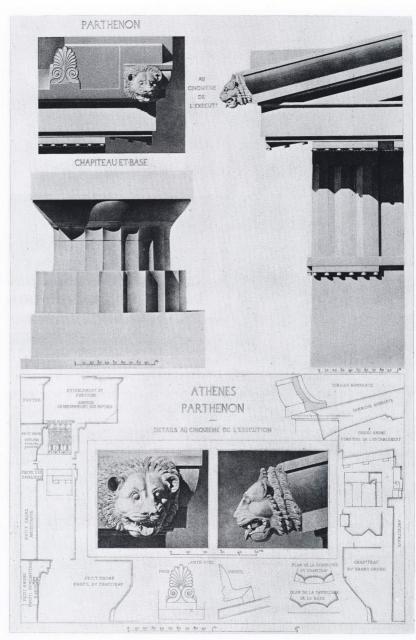
ERECHTHEUM ON THE ACROPOLIS A Caryatid with Entablature, restored by Léon Ginain



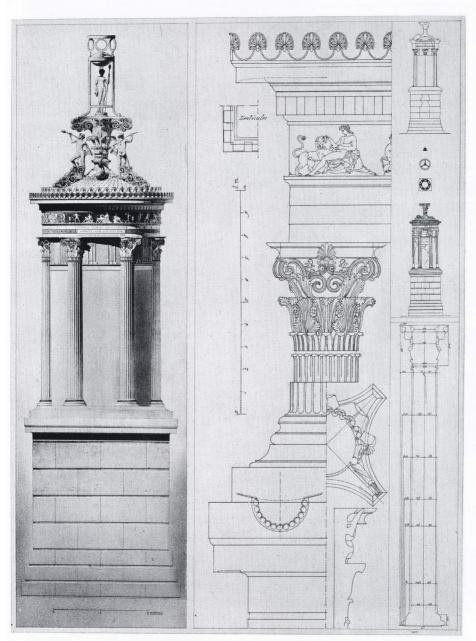
ERECHTHEUM ON THE ACROPOLIS
Details of Pilaster by Marcel Tétaz (1818–1865) Grand Prix de Rome, 1844



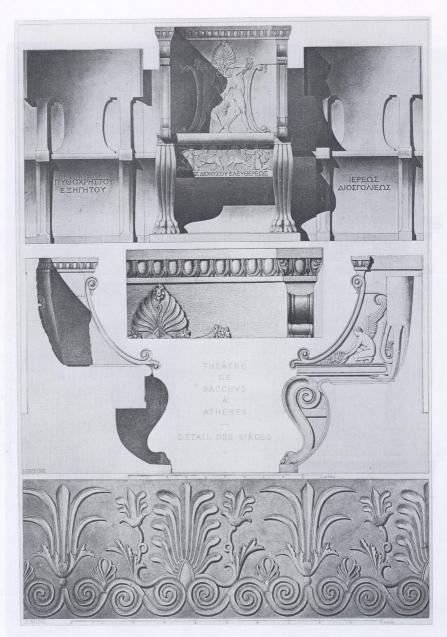
ERECHTHEUM ON THE ACROPOLIS Details of Doorway by Léon Ginain



THE PARTHENON
Details, restored by Honoré Daumet

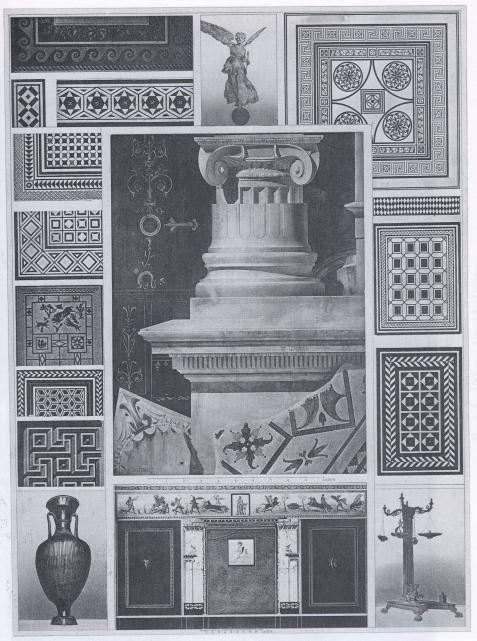


MONUMENT OF LYSICRATES General View and Details by Edouard Loviot (1849–1904) Grand Prix de Rome, 1874



## FRAGMENTS IN ATHENS

Above, Throne of the Priest, Theater of Dionysus [Bacchus], restored by Alphonse-Alexandre Defrasse (1860–1939) Grand Prix de Rome, 1886, and Frieze from the Acropolis by Pierre André (1860–?) Grand Prix de Rome, 1885

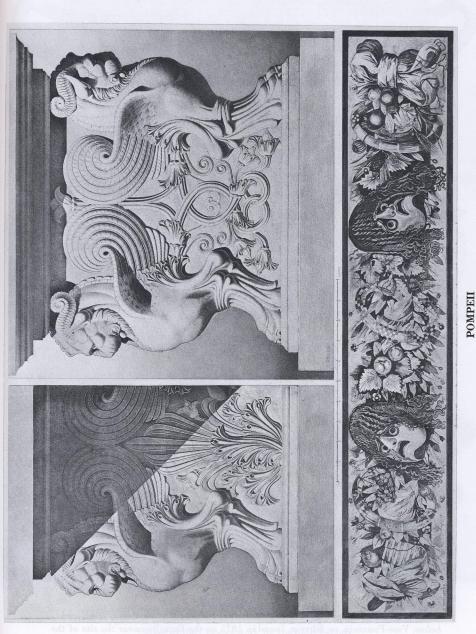


**POMPEII** 

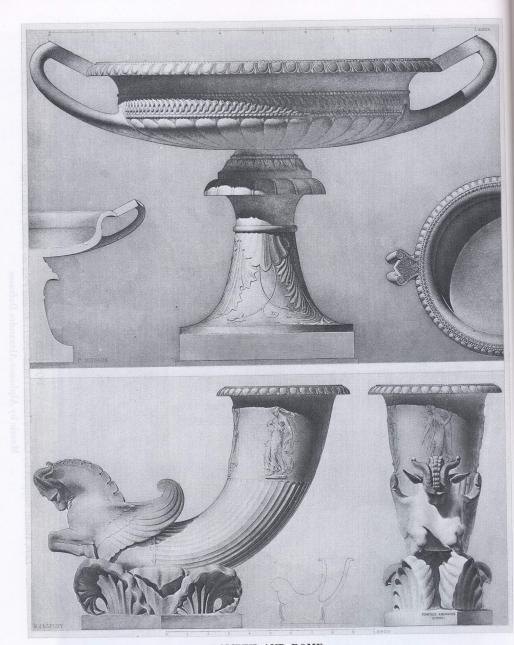
Details of Triangular Forum and Various Fragments, restored by Ferdinand Dutert (1845–1906) Grand Prix de Rome, 1869, and Auguste Ancelet (1829–1895) Grand Prix de Rome, 1857



POMPEII Various Fragments by Edmond Paulin (1848–1915) Grand Prix de Rome, 1875



Left, Bench Support by Gaston Redon (1853-1921) Grand Prix de Rome, 1883; right, Mosaic by Alphonse-Alexandre Defrasse



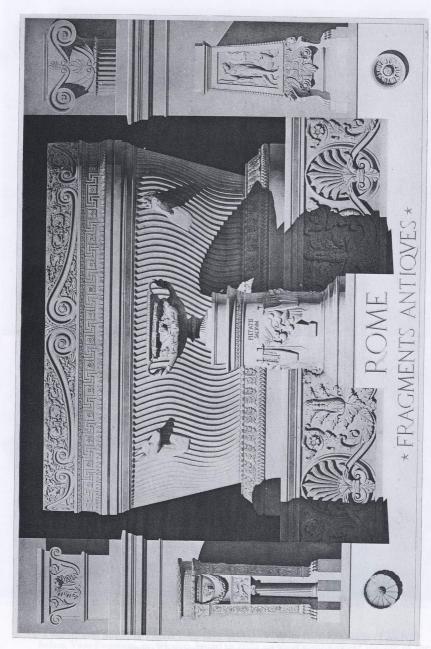
POMPEII AND ROME

Above, Vase by Constant Moyaux (1835–1911) Grand Prix de Rome, 1861, and below, Vase-Fountain, or, Rhyton, found in 1875 on the Esquiline near the site of the Villa Caetani, restored by Hector d'Espouy (1854–1929) Grand Prix de Rome, 1884

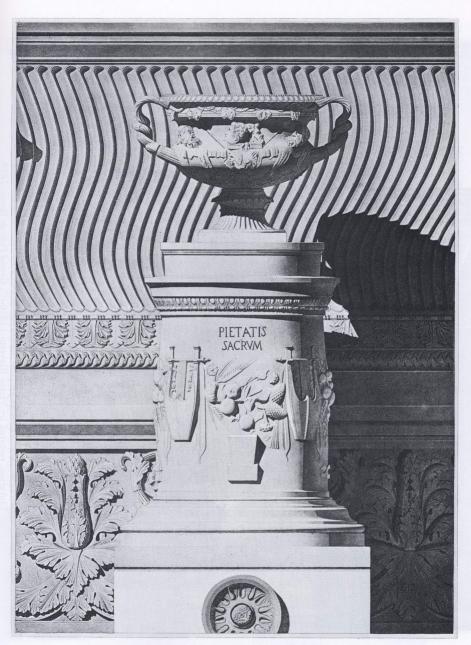


PATTERNS FOUND IN ROME

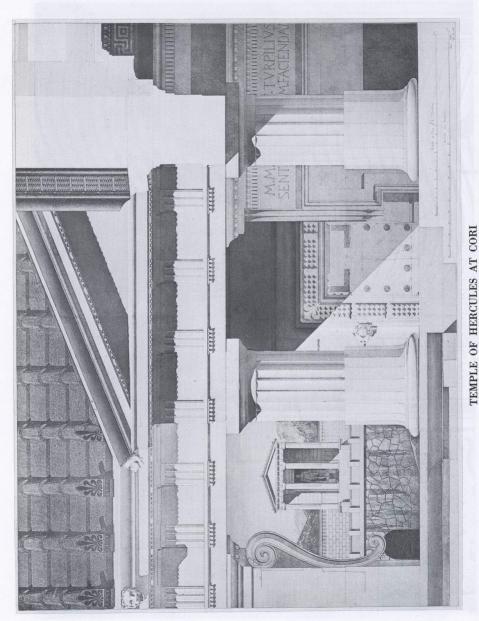
Various Fragments, found on the Esquiline near the Piazza Dante and now in the Palace of the Conservatori, by Hector d'Espouy



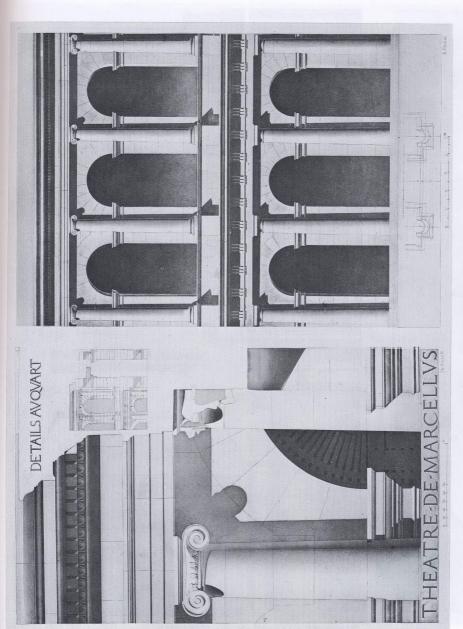
PATTERNS FOUND IN ROME Ancient Fragments by Auguste Ancelet



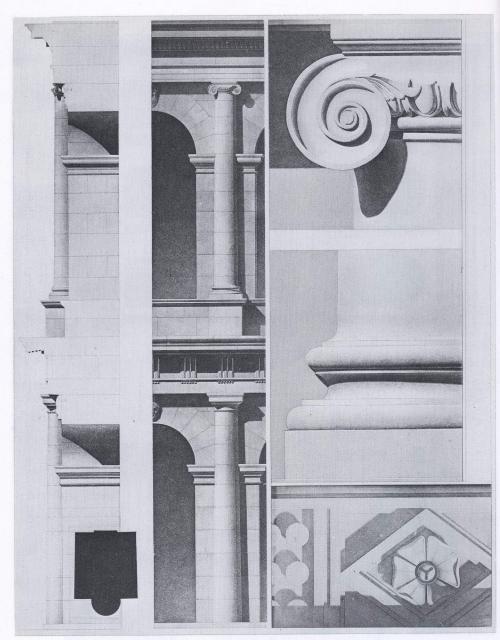
PATTERNS FOUND IN ROME Ancient Fragments by Auguste Ancelet



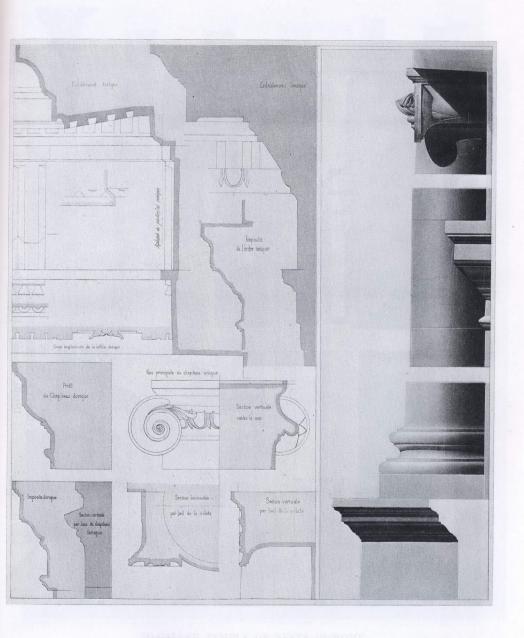
Elevation, restored by Victor Blavette (1850-?) Grand Prix de Rome, 1879



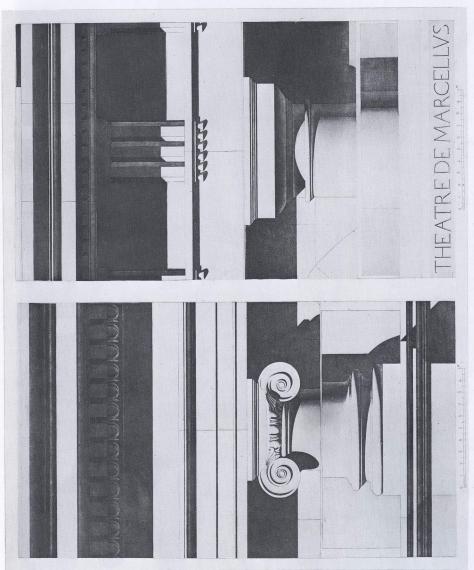
Left, Details, restored by Charles Girault (1851-1932) Grand Prix de Rome, 1880; right, Elevations, restored by Edmond Paulin THEATER OF MARCELLUS IN ROME



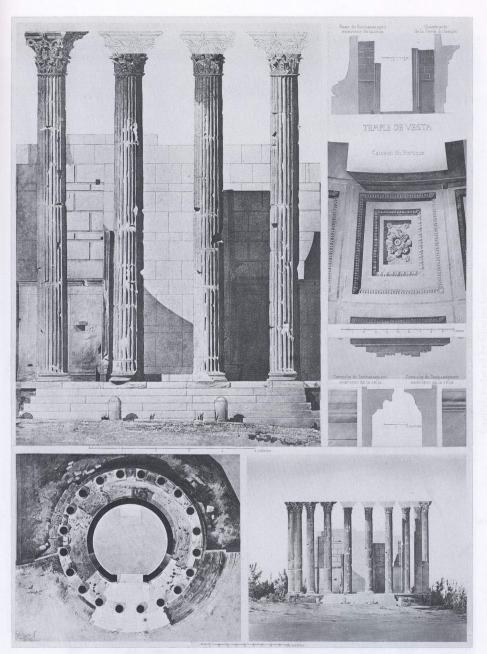
THEATER OF MARCELLUS IN ROME Details, restored by Edmond Guillaume



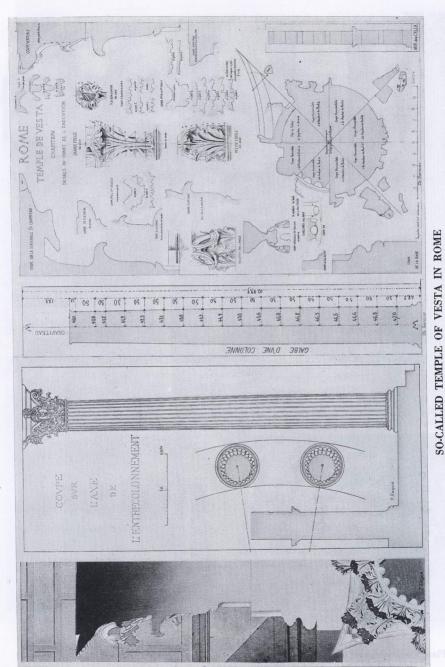
THEATER OF MARCELLUS IN ROME Details, restored by Edmond Guillaume



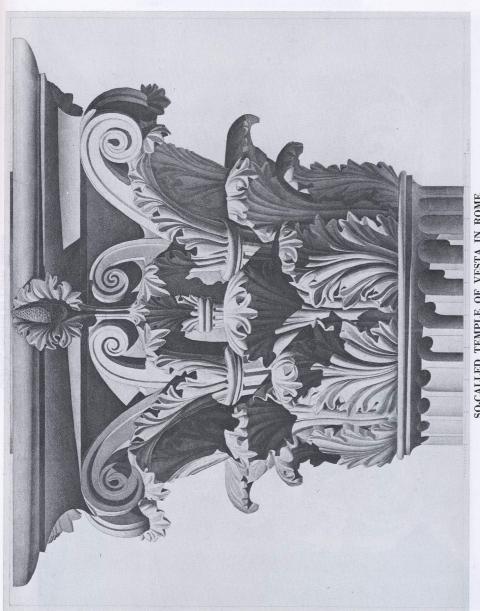
THEATER OF MARCELLUS IN ROME Details, restored by Edmond Paulin



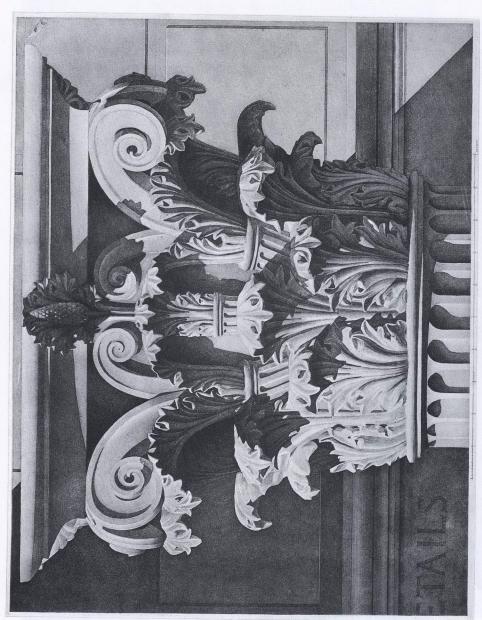
SO-CALLED TEMPLE OF VESTA IN ROME Plan, Elevations, and Columns, restored by Charles Garnier (1825–1898) Grand Prix de Rome, 1848



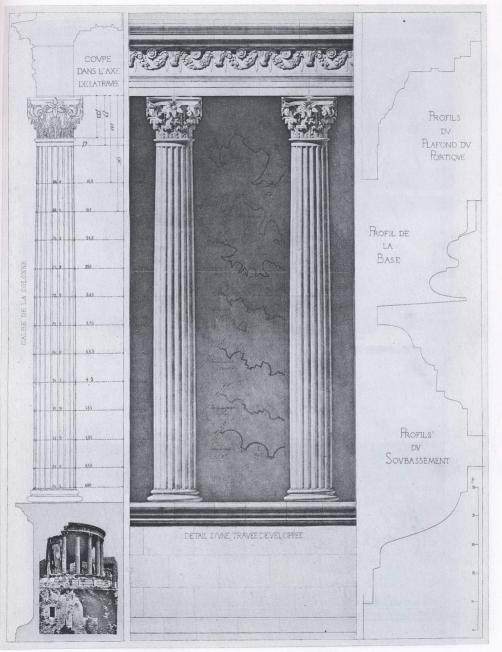
Column and Details, restored by Charles Garnier and Pierre Esquié (1853-?) Grand Prix de Rome, 1882



SO-CALLED TEMPLE OF VESTA IN ROME Capital, restored by Charles Garnier



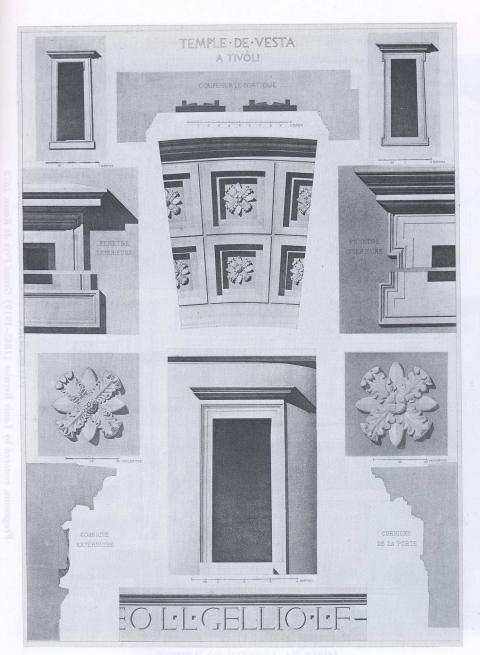
SO-CALLED TEMPLE OF VESTA IN ROME Capital, restored by Pierre Esquie



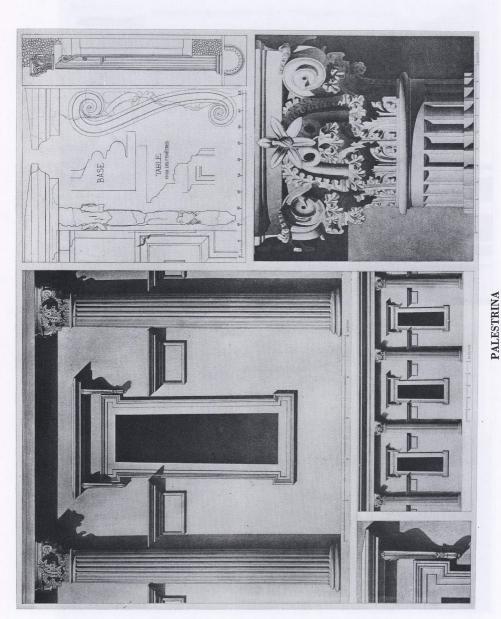
TEMPLE OF VESTA OR SYBIL AT TIVOLI General View and Details, restored by Paul Nénot (1853–1934) Grand Prix de Rome, 1877



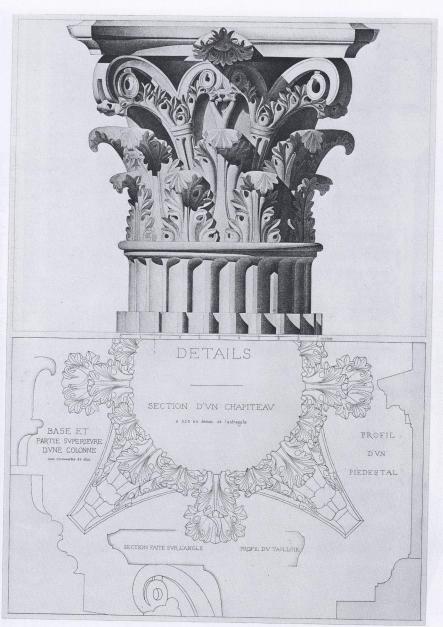
TEMPLE OF VESTA OR SYBIL AT TIVOLI Above, Capital, restored by Paul Nénot; below, Entablature, restored by Auguste Ancelet



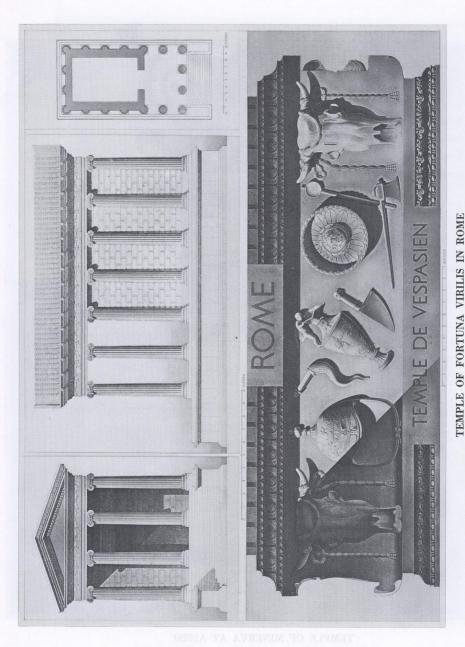
TEMPLE OF VESTA OR SYBIL AT TIVOLI Various details, restored by Auguste Ancelet



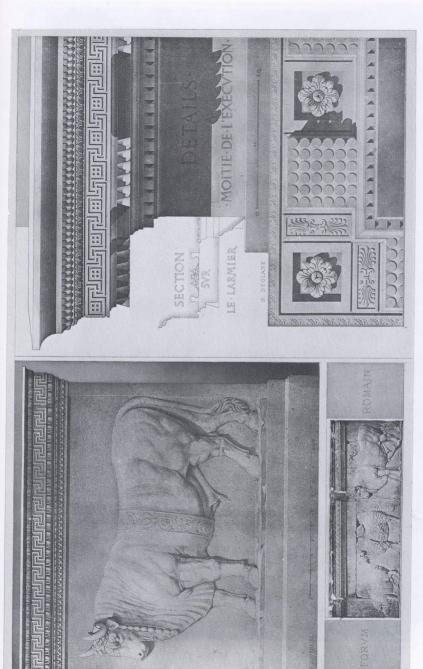
Fragments, restored by Louis Bernier (1845-1919) Grand Prix de Rome, 1872



TEMPLE OF MINERVA AT ASSISI Capitals and Bases, restored by Louis Bernier

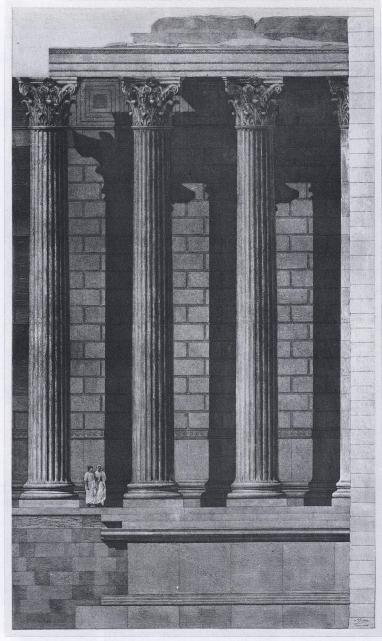


Above, General View, restored by Paul Blondel (1847-1897) Grand Prix de Rome, 1881; TEMPLE OF VESPASIAN IN ROME Frieze, restored by Paul Blondel

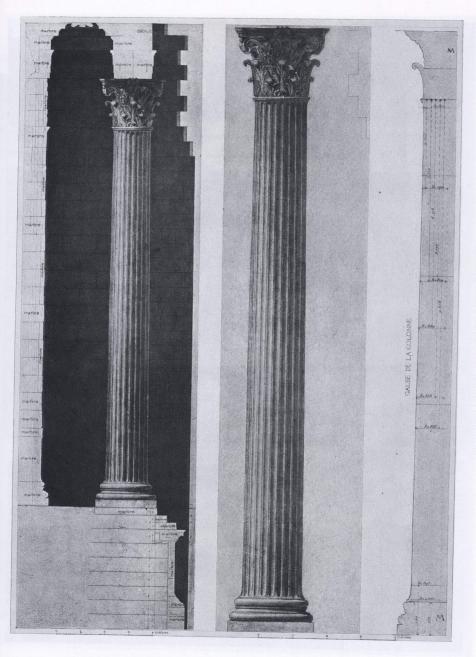


## FRACMENTS FROM THE ROMAN FORUM

Left, Other Fragments by Albert Tournaire (1862-1957) Grand Prix de Rome, 1888; right, Cornice, restored by Henri Deglane (1855–1931) Grand Prix de Rome, 1881



TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Elevations, restored by Julien Guadet (1834–1908) Grand Prix de Rome, 1864



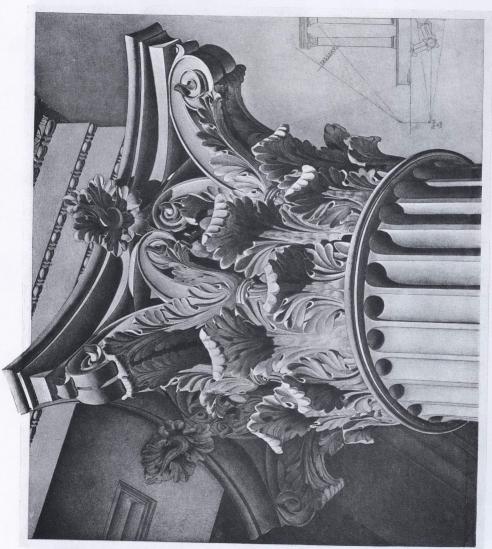
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Elevations, restored by Julien Guadet



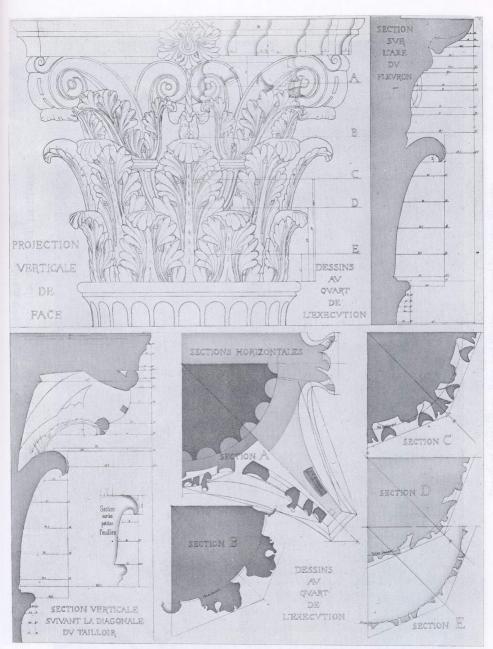
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Corinthian Capital and Frieze, restored by Ferdinand Dutert



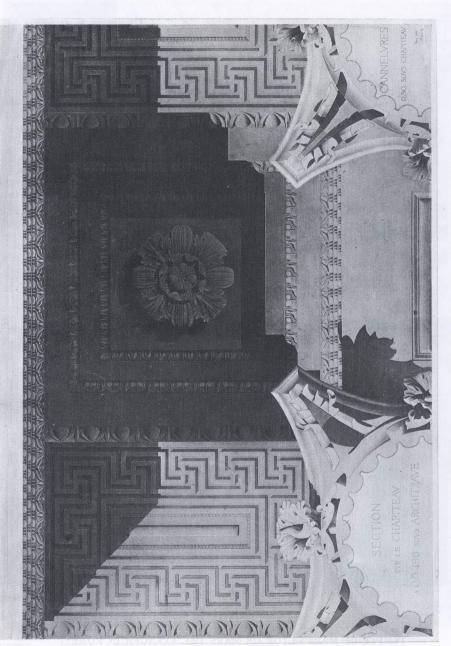
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Corinthian Capital, restored by Victor Blavette



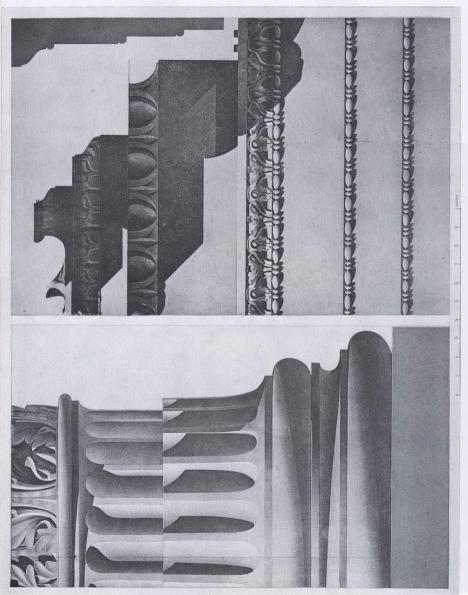
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Perspective of Corinthian Capital, restored by Hector d'Espouy



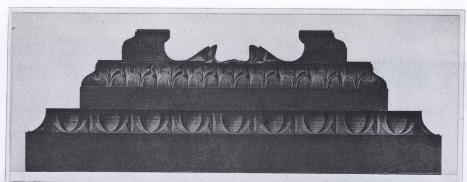
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME
Details of Corinthian Capital by Hector d'Espouy

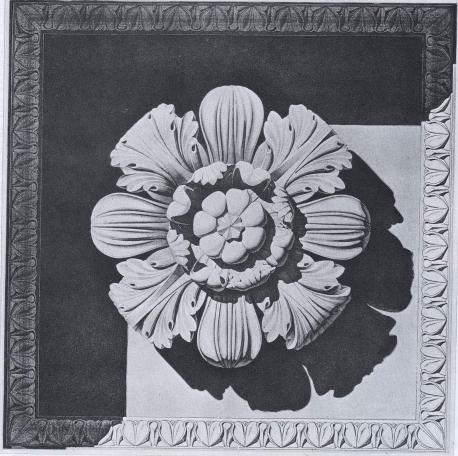


TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Ceiling, restored by Victor Blavette



TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Details of Entablature, Base, and Fluting, restored by Victor Blavette





TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Details of the Coffering by Gaston Redon



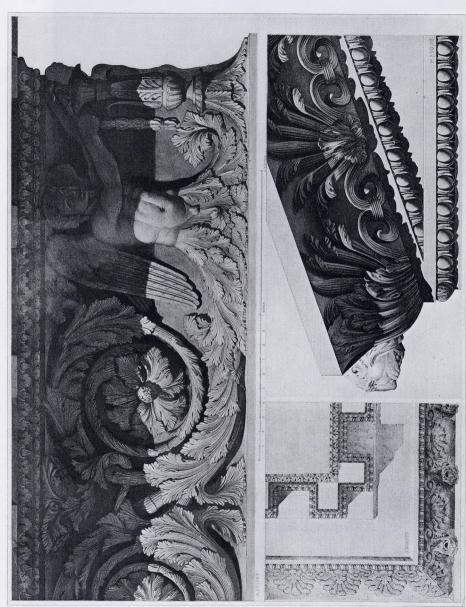
TEMPLE OF MARS ULTOR OR MARS THE AVENGER IN ROME Above, Interior Capital, restored by Henri Deglane; below, Vitruvian Scroll, restored by Léon Nénot



TEMPLE OF THE SUN IN ROME Entablature, restored by Pierre Esquié

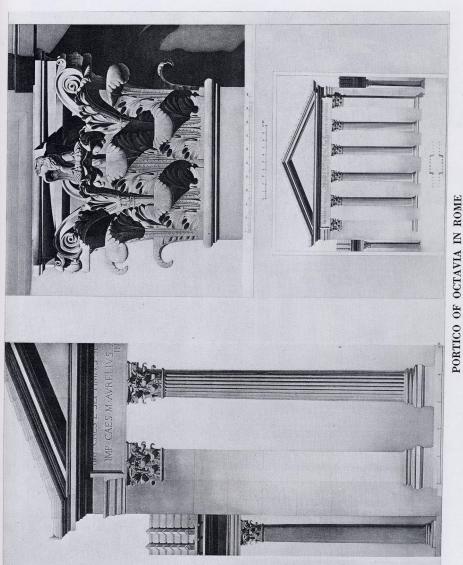


TEMPLE OF THE SUN IN ROME Details of Entablature by Pierre Esquié

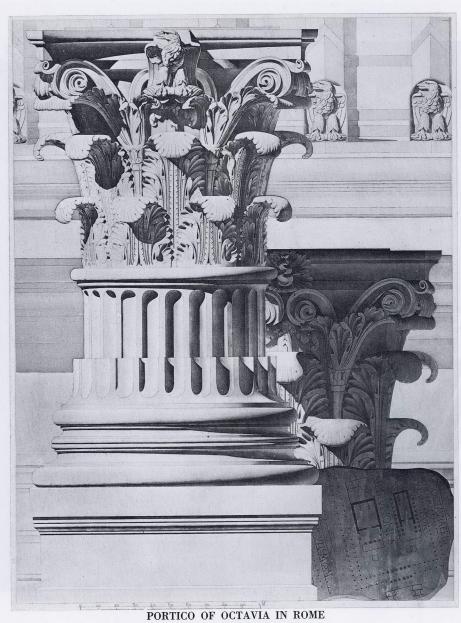


Different Details of the Entablature (to be found in the Colonna Gardens): Frieze, restored by TEMPLE OF THE SUN IN ROME

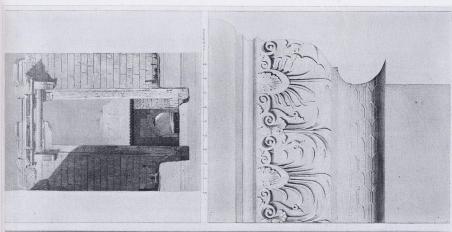
Ferdinand Dutert; Cyma, restored by Pierre Esquié; Underside of frieze, restored by Julien Guadet

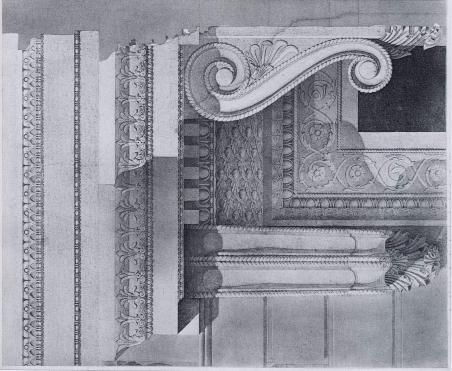


General View by Edmond Paulin (See plate 65 for the inscription on the Portico of Octavia by Edmond Paulin)

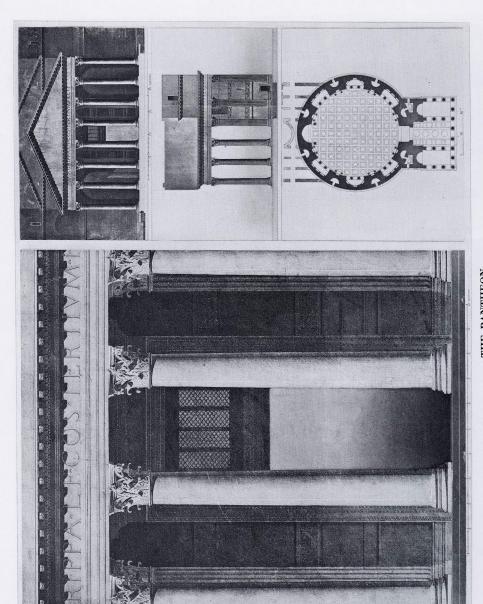


Details, restored by Edmond Paulin





TEMPLE OF ROME AND AUGUSTUS AT ANCYRA (ANKARA) IN TURKEY Details of Door, restored by Edmond Guillaume

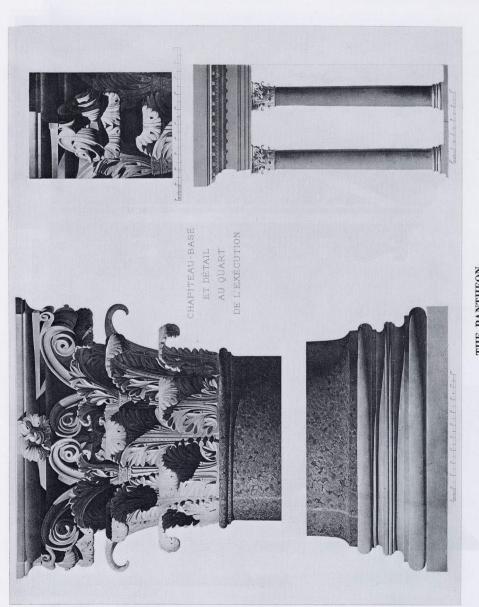


General View and Plan by Felix Duban (1797–1870) Grand Prix de Rome, 1823 THE PANTHEON



THE PANTHEON

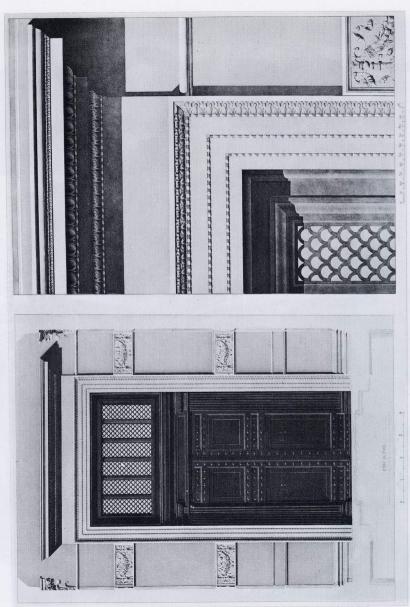
Corner of Pediment of Porch by Honoré Daumet



THE PANTHEON Corinthian Capital and Base by Honoré Daumet



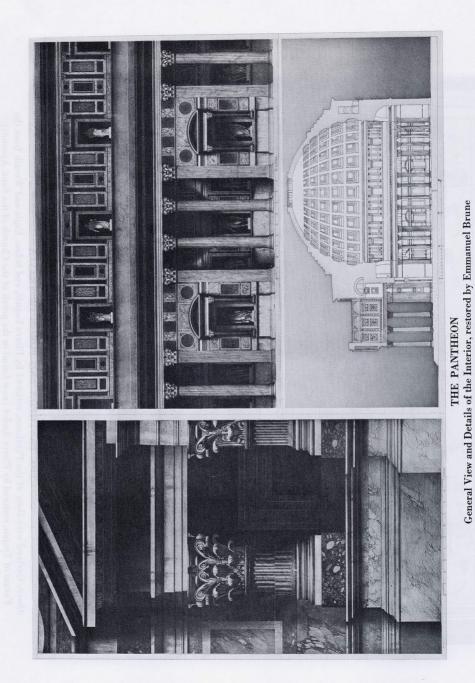
THE PANTHEON
Part of Corinthian Capital by Honoré Daumet

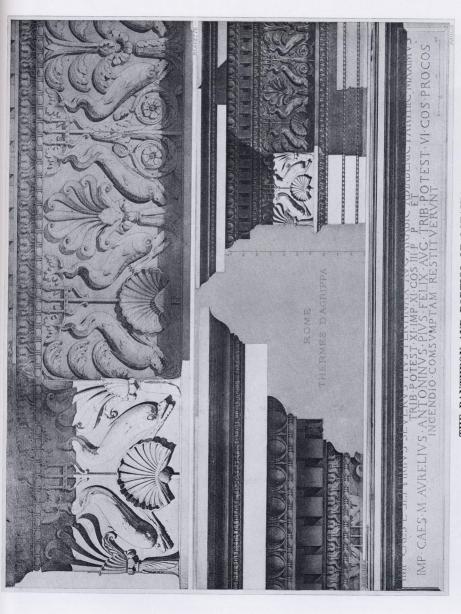




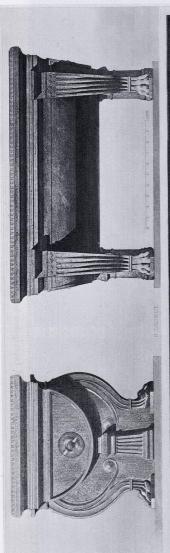
## THE PANTHEON AND FORUM OF TRAJAN

Above, Garland near Door of the Pantheon, restored by Pierre Esquié, and below, Eagle and Wreath from the Forum of Trajan, restored by Pierre André (now found in the porch of the Church of the Santi Apostoli)



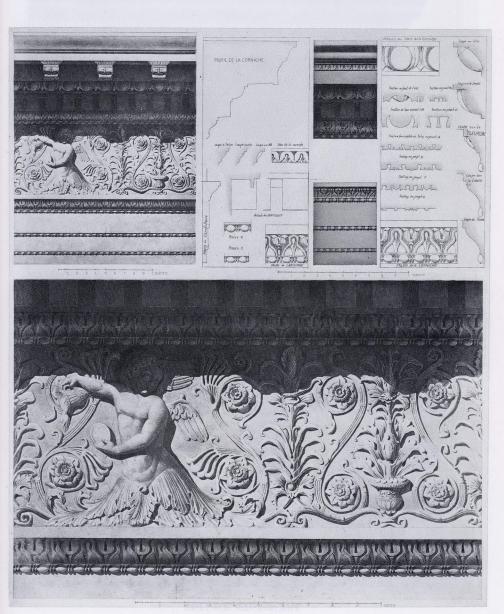


## Grand Prix de Rome, 1890, and Inscription from the Portico of Octavia in Rome by Edmond Paulin Fragments at the Back of the Pantheon, restored by Victor Blavette and Louis Sortais (1860-1911) THE PANTHEON AND PORTICO OF OCTAVIA





(Now in the Corsini Chapel in St. John Lateran, it formerly stood in the porch of the Pantheon.) FORUM OF TRAJAN Fragment, restored by Marcel Lambert ROMAN PORPHYRY SARCOPHAGUS by Honoré Daumet



FORUM OF TRAJAN
Fragments, restored by Charles Garnier



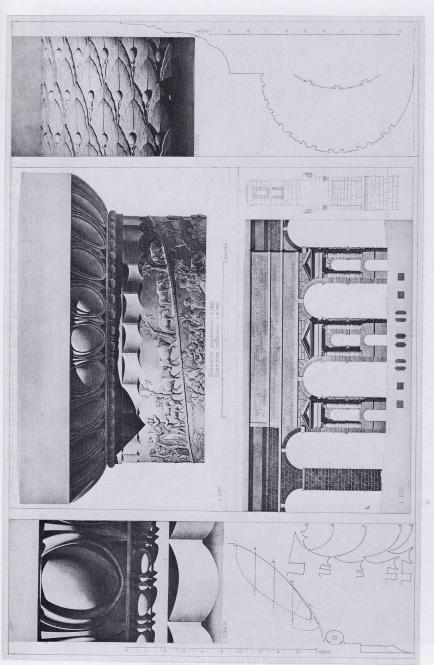
THE BASILICA ULPIA
Fragment, restored by Pierre André (Capitals shown at bottom of plate to be found in
the Lateran Museum)



COLUMN OF TRAJAN Restoration by Léon Ginain



Above, Details, restored by Albert Tournaire; below, FORUM OF TRAJAN
Fragment from the Forum of Trajan, restored by Marcel Lambert



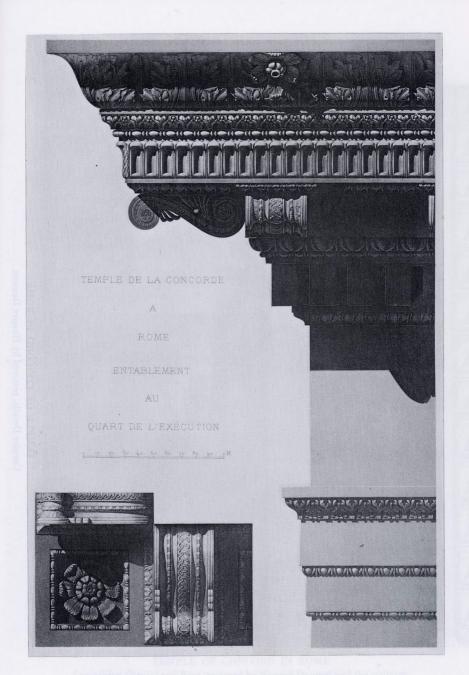
COLUMN OF TRAJAN

Above, Details of the Column, restored by Louis Duc (1802-1879) Grand Prix de Rome, 1825, and Léon Ginain; below, AQUEDUCT OF CLAUDIUS Restoration by Louis Duc

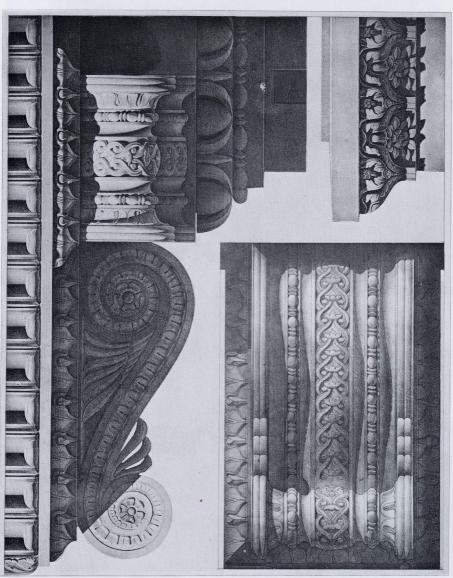


Left, Other Fragments Now at the Villa Medici, restored by Julien Guadet; right, DIFFERENT FRAGMENTS

Decorative Pattern Now in the Court of the Fiano Palace in Rome, restored by Charles Girault



TEMPLE OF CONCORD IN ROME Entablature, restored by Honoré Daumet

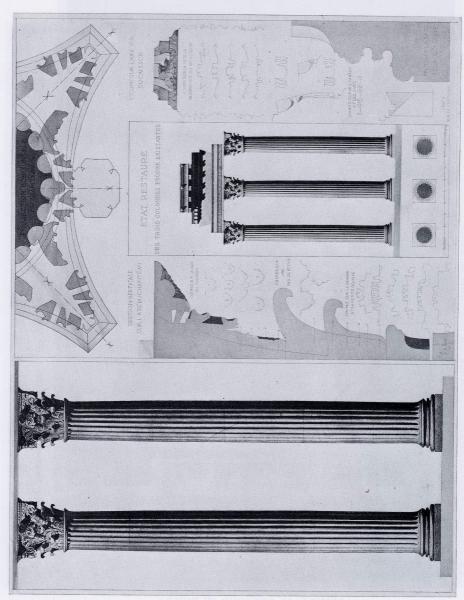


TEMPLE OF CONCORD IN ROME Cornice Details, restored by Honoré Daumet

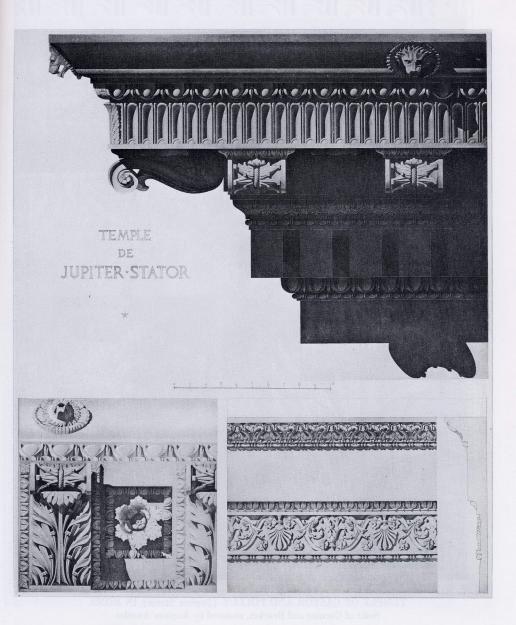


TEMPLE OF CONCORD IN ROME

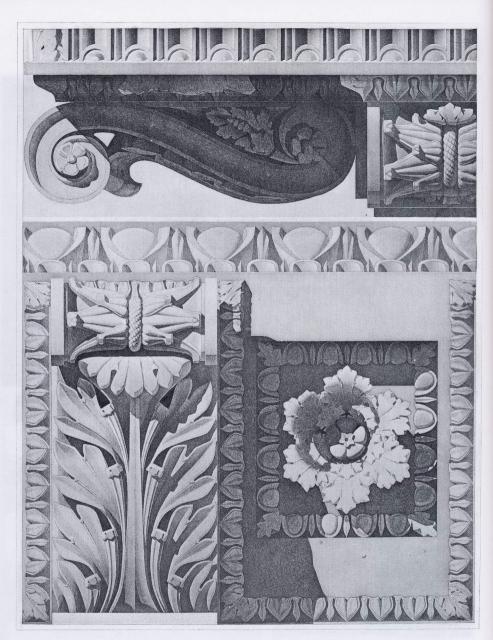
Corinthian Capital and Base, restored by Honoré Daumet and the sculptor Jean-Baptiste Carpeaux (1827–1875) Grand Prix de Rome, 1854



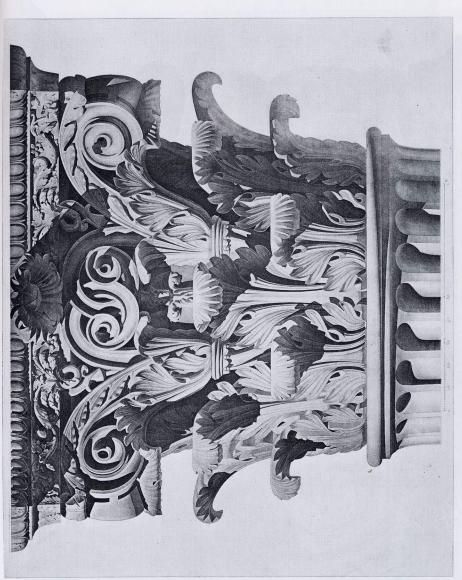
TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Column and Details, restored by Auguste Ancelet



TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Cornice, restored by Auguste Ancelet



TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Soffit of Cornice and Bracket, restored by Auguste Ancelet



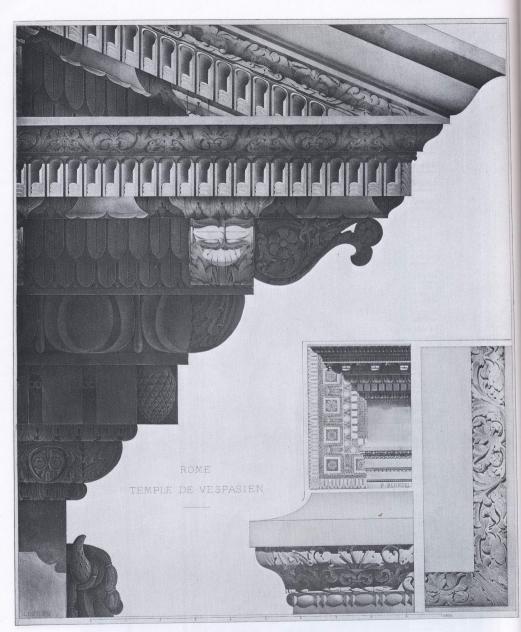
TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Corinthian Capital, restored by Auguste Ancelet



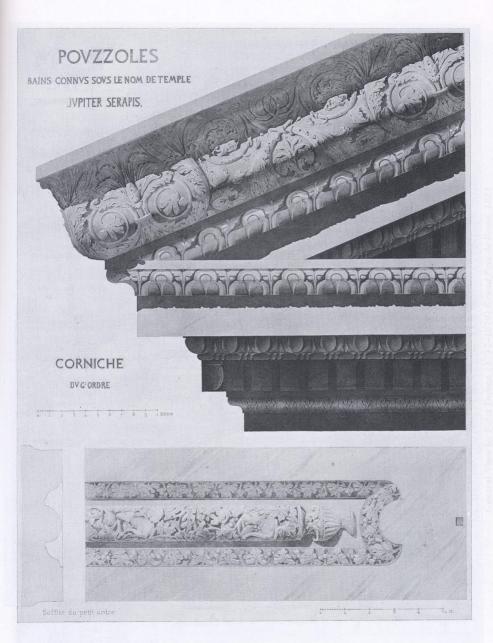
TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Section of Corinthian Capital, restored by Auguste Ancelet



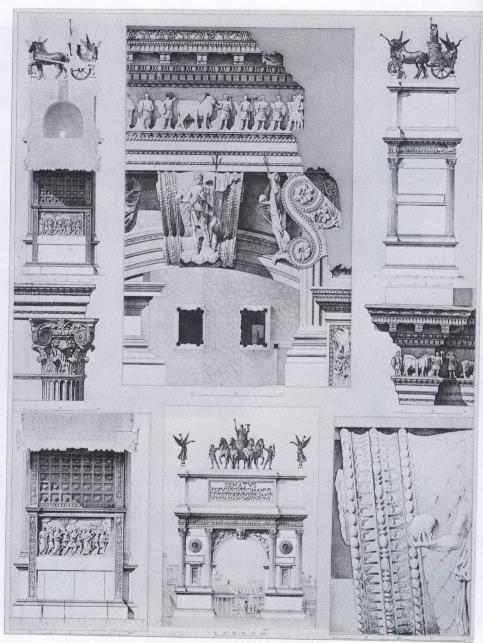
TEMPLE OF ANTONINUS AND FAUSTINA IN ROME Entablature, restored by Alphonse-Alexandre Defrasse



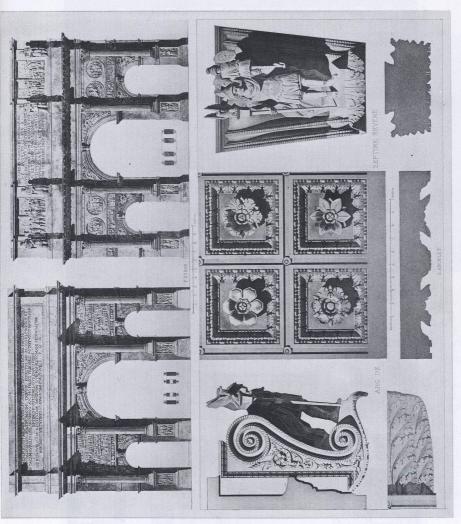
TEMPLE OF VESPASIAN IN ROME Entablature (see plate 40 for details of frieze), restored by Hector Lefuel (1810-1881) Grand Prix de Rome, 1839; details by Paul Blondel



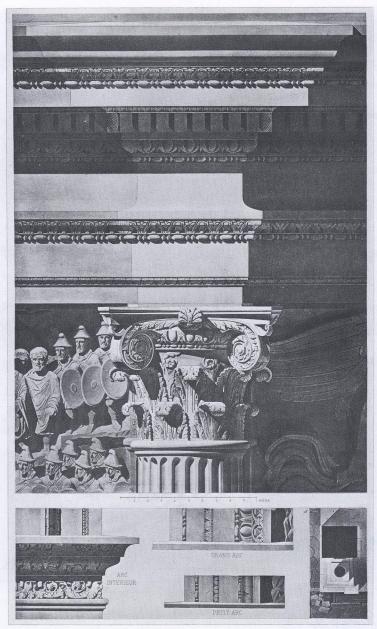
TEMPLE OF SERAPIS AT POZZUOLI Entablature, restored by Charles Garnier



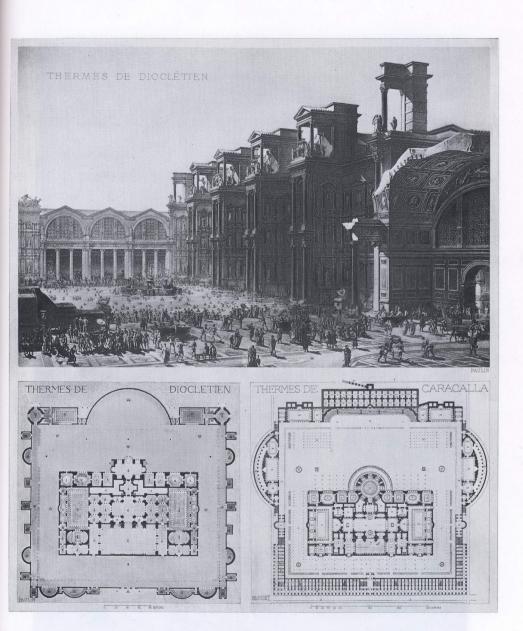
ARCH OF TITUS
Arch and Details by Charles Girault



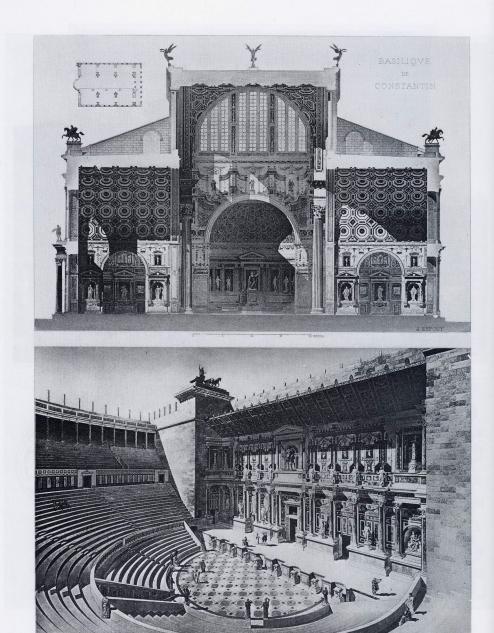
ARCHES OF SEPTIMIUS SEVERUS AND CONSTANTINE IN ROME General View by Felix Duban (1797–1870) Grand Prix de Rome, 1823 Details, restored by Auguste Ancelet



ARCH OF SEPTIMIUS SEVERUS IN ROME Details, restored by Auguste Ancelet

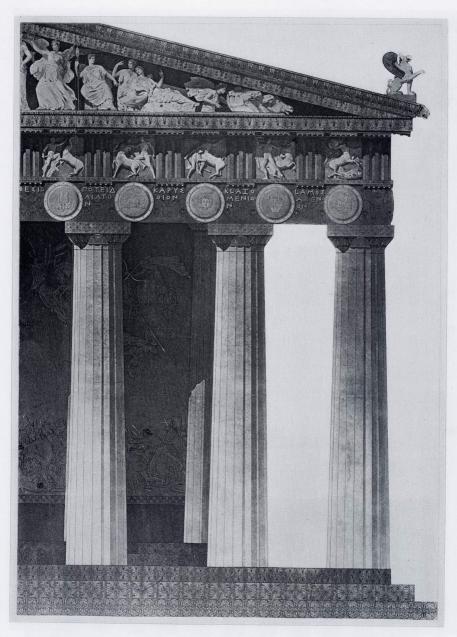


BATHS OF DIOCLETIAN AND BATHS OF CARACALLA Restorations by Edmond Paulin and Abel Blouet (1795–1853) Grand Prix de Rome, 1821

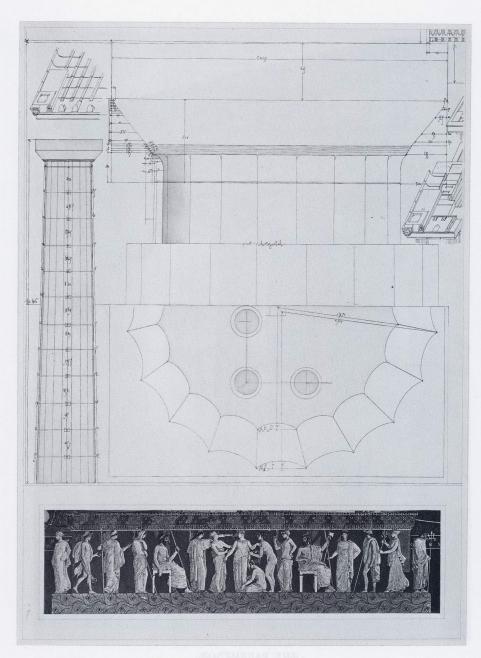


THEATER AT OSTIA

Below, Restoration of interior by Pierre André



THE PARTHENON Elevation, restored by Edouard Loviot



THE PARTHENON
Restoration by Edouard Loviot



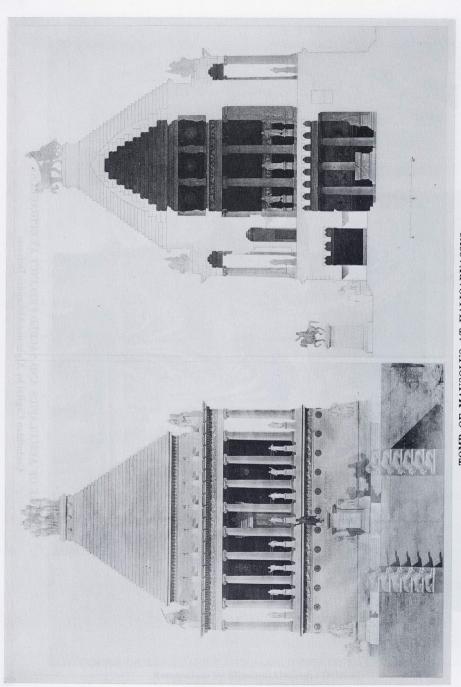
SACRED PRECINCT OF DEMETER AT ELEUSIS Elevation, restored by Victor Blavette



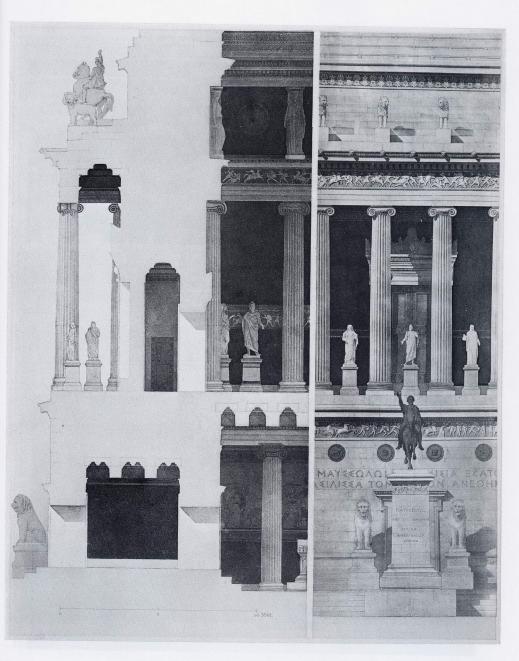
TEMPLE OF AESCULAPIUS AND SACRED PRECINCT AT EPIDAURUS Restorations by Alphonse-Alexandre Defrasse



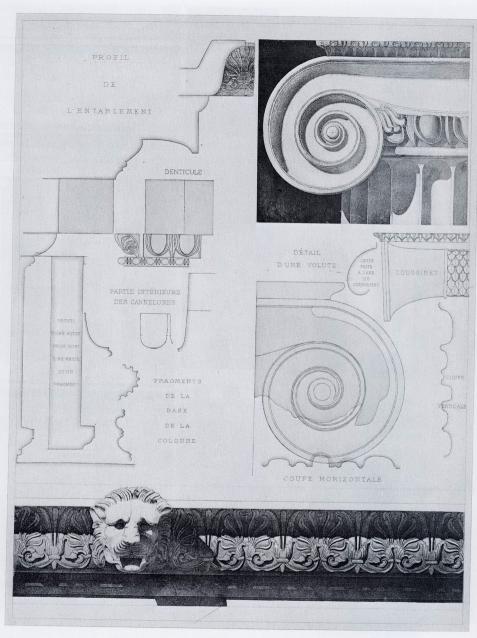
TEMPLE OF AESCULAPIUS AND SACRED PRECINCT AT EPIDAURUS Corinthian Capital by Alphonse-Alexandre Defrasse



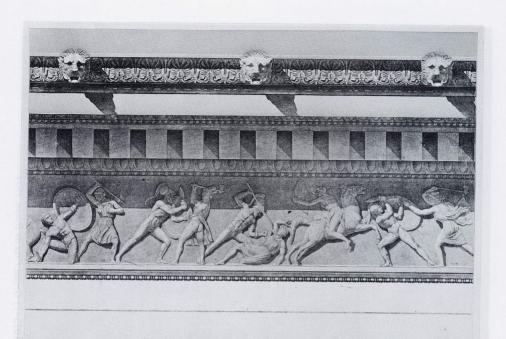
Elevation and Section by Louis Bernier. (Bernier's restoration, one of several, influenced John Duncan in designing Grant's Tomb in New York City.) TOMB OF MAUSOLUS AT HALICARNASSUS

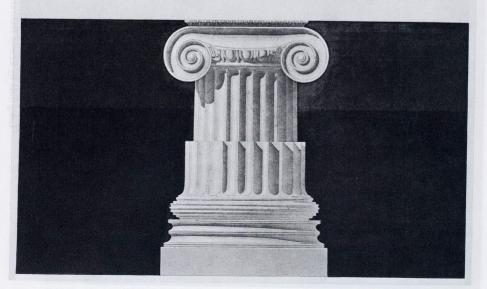


TOMB OF MAUSOLUS AT HALICARNASSUS
Details restored by Louis Bernier

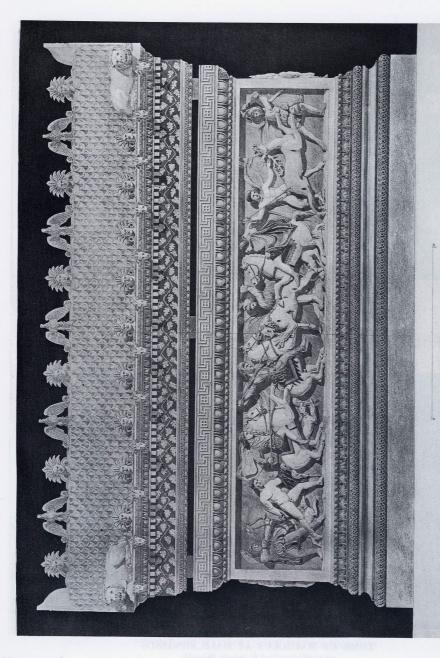


TOMB OF MAUSOLUS AT HALICARNASSUS Details, restored by Louis Bernier





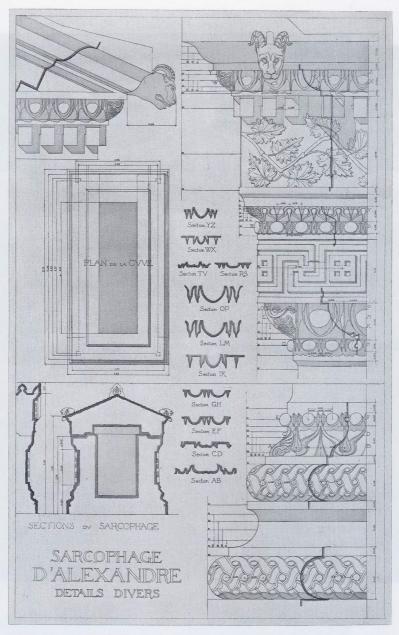
TOMB OF MAUSOLUS AT HALICARNASSUS
Details, restored by Louis Bernier



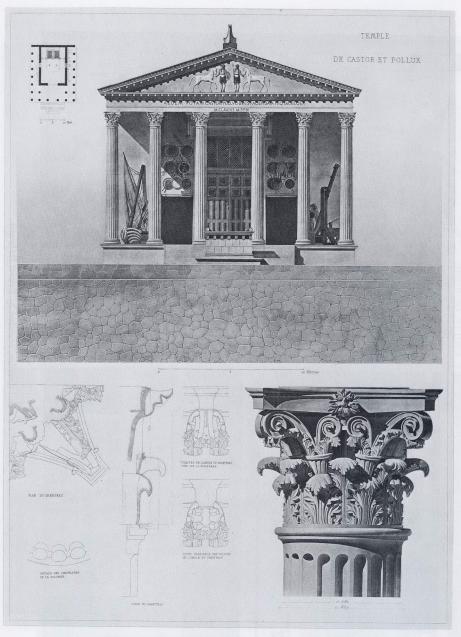
TOMB OF ALEXANDER FROM SIDON (NOW IN THE ISTANBUL MUSEUM) Long Side by Ernest Hébrard (1875-?) Grand Prix de Rome, 1904



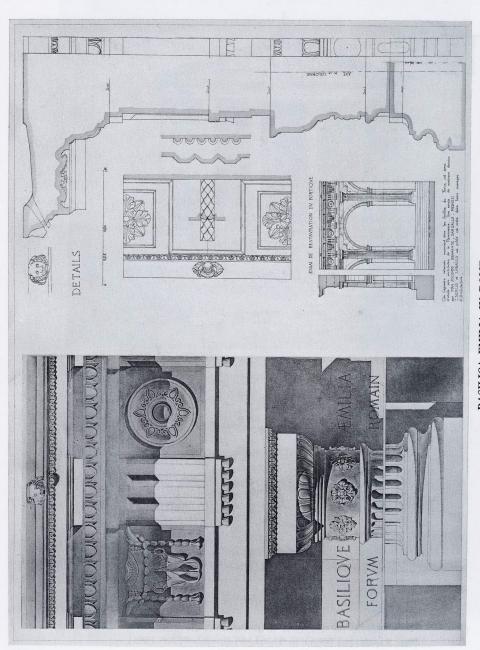
TOMB OF ALEXANDER FROM SIDON (NOW IN THE ISTANBUL MUSEUM)
Short Side by Ernest Hébrard



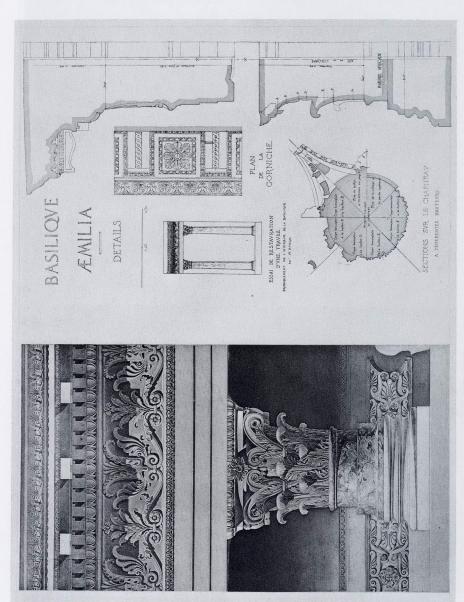
TOMB OF ALEXANDER FROM SIDON (NOW IN THE ISTANBUL MUSEUM)
Plan, Section, and Details by Ernest Hébrard



TEMPLE OF CASTOR AND POLLUX IN CORA Plan, Façade, and Capital by Theodore Labrouste (1799–1885) Grand Prix de Rome, 1831



BASILICA EMILIA IN ROME Doric Order and Cornice, restored by Ernest Hébrard



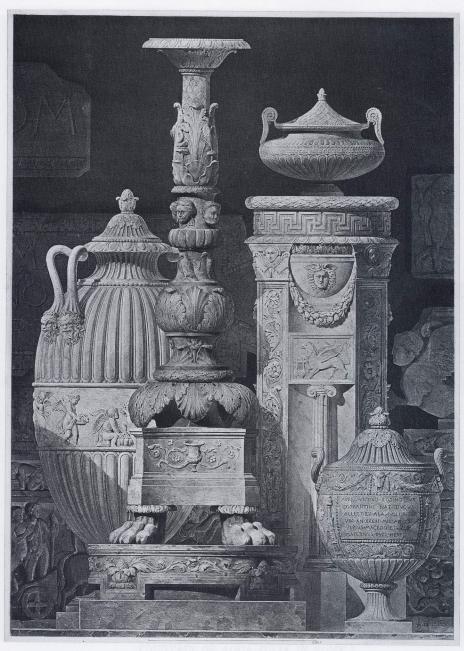
BASILICA EMILIA IN ROME Corinthian Order and Cornice, restored by Ernest Hébrard



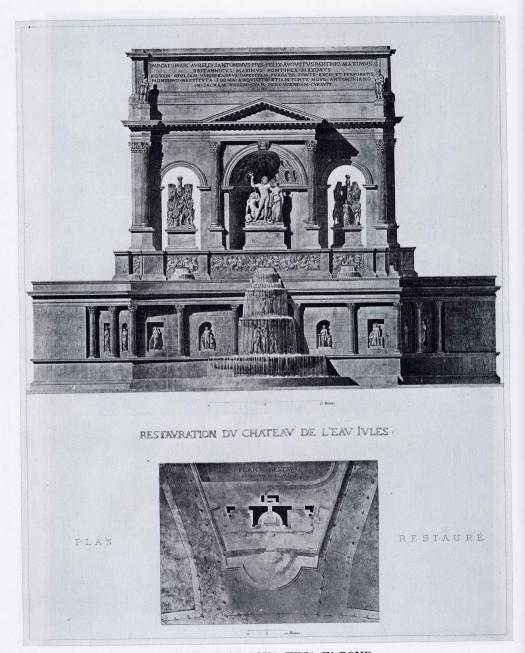
ARA PACIS AND BASILICA EMILIA IN (MAIL)

Above, Detail of Ornament of the Ara Pacis, restored by Léon Jaussely (1875-?) Grand Prix de

Above, Detail of Ornament of the Ara Facis, restored by Hoon Jacobs, (1903) Rome, 1903; below, Ornamental Details of Frieze of the Basilica Emilia, restored by Ernest Hébrard



ROMAN FRAGMENTS Various Motifs, Urns, Candelabra, etc., restored by Louis-Jean Hulot (1871–?) Grand Prix de Rome, 1901

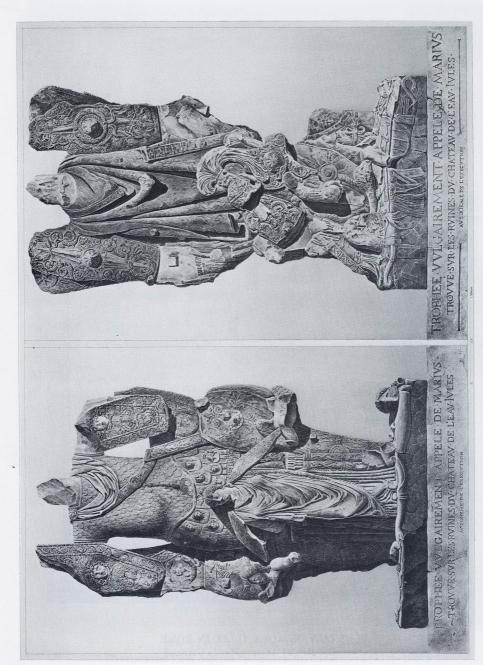


FOUNTAIN OF AQUA JULIA IN ROME
Elevation and Plan, restored by Antoine-Martin Garnaud (1796–1861)

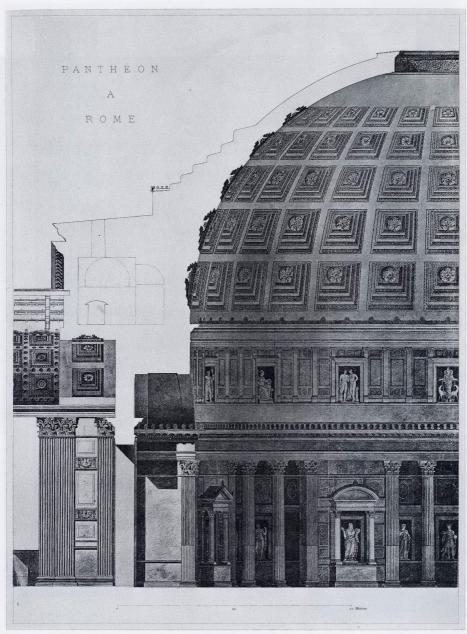
Grand Prix de Rome, 1817



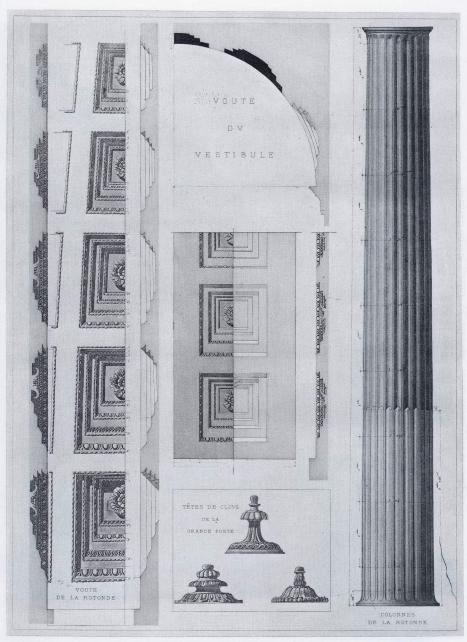
FOUNTAIN OF AQUA JULIA IN ROME Various details by Antoine-Martin Garnaud



TROPHIES OF MARIUS
Trophies as They Stand on the Capitoline by Antoine-Martin Garnaud



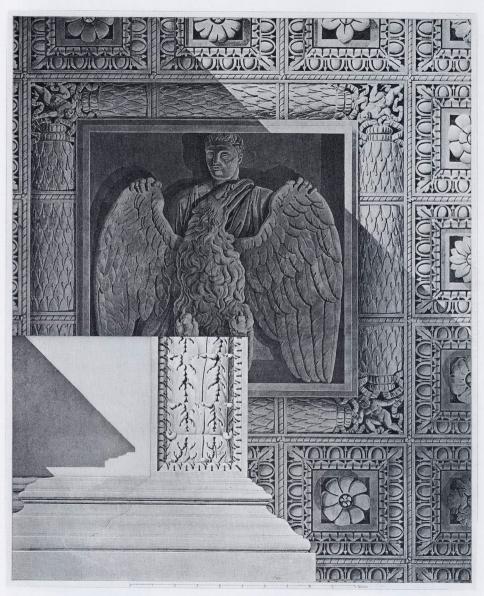
THE PANTHEON
Section of Interior by Achille Leclère (1785–1853)
Grand Prix de Rome, 1808



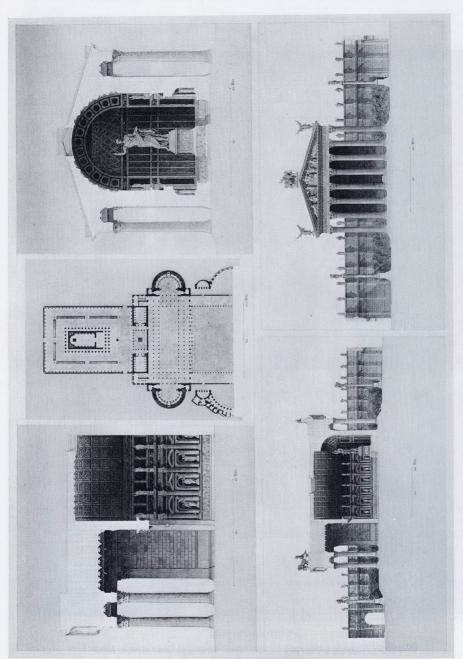
THE PANTHEON

Details of Vault Coffering, Nail Heads of Door, Column by Achille Leclère

(see plates 58–65)

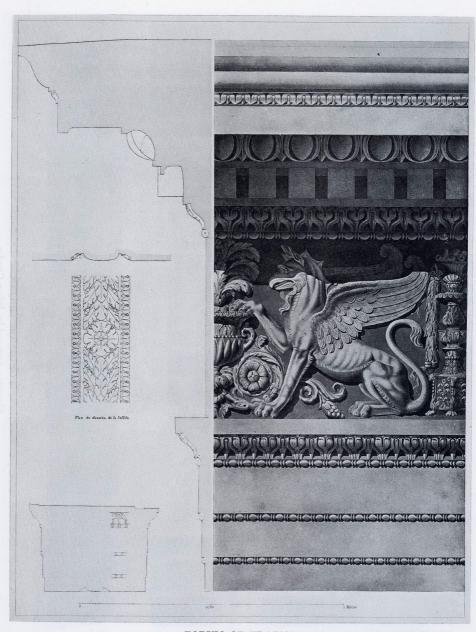


ARCH OF TITUS Details by Auguste Guénepin (1780–1842) Grand Prix de Rome, 1805 (see plate 84)



FORUM OF TRAJAN Elevation, restored by Julien Gaudet

FORUM OF TRAJAN Elevation, restored by Julien Gaudet

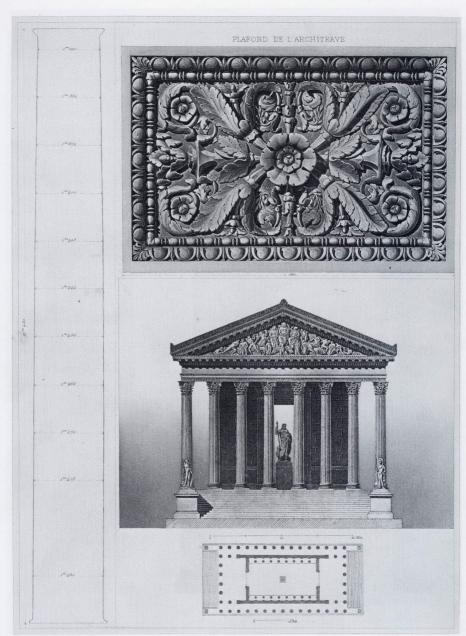


FORUM OF TRAJAN

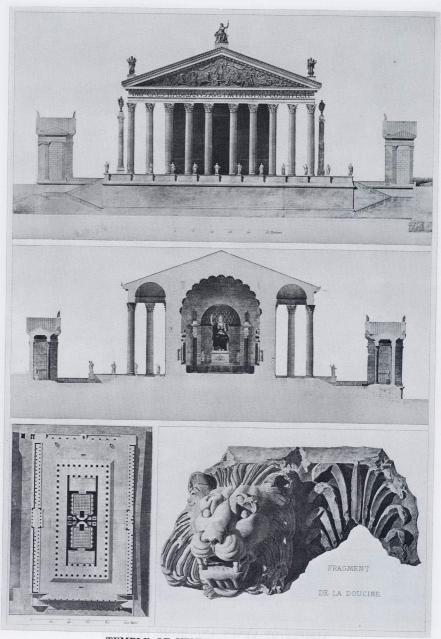
Details of Entablature Found in the Forum, restored by Mathieu-Prosper Morey
(1805–1878) Grand Prix de Rome, 1831



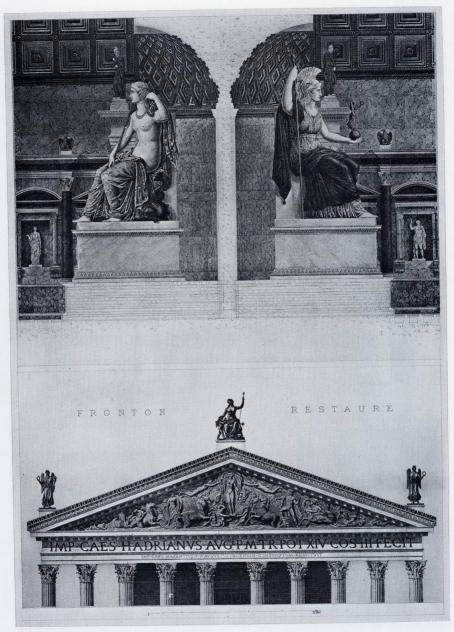
ARCH OF TRAJAN AT ANCONA Elevation and Section by Théodore Labrouste



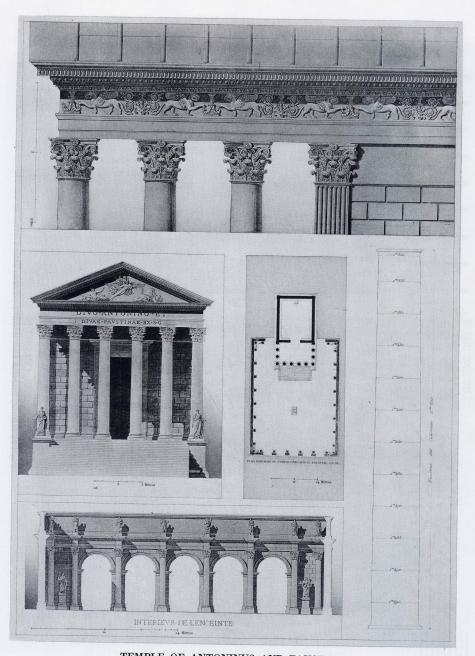
TEMPLE OF CASTOR AND POLLUX (Jupiter Stator) IN ROME Elevation of Main Façade, Ceiling of Architrave and Shaft of Column by Tieleman Franciscus Suys (1783–1861) Grand Prix de Rome, 1812 (see plates 76–80)



TEMPLE OF VENUS AND ROME IN ROME Main Façade, Cross Section, Fragments of Cyma by Léon Vaudoyer (1803–1872) Grand Prix de Rome, 1826

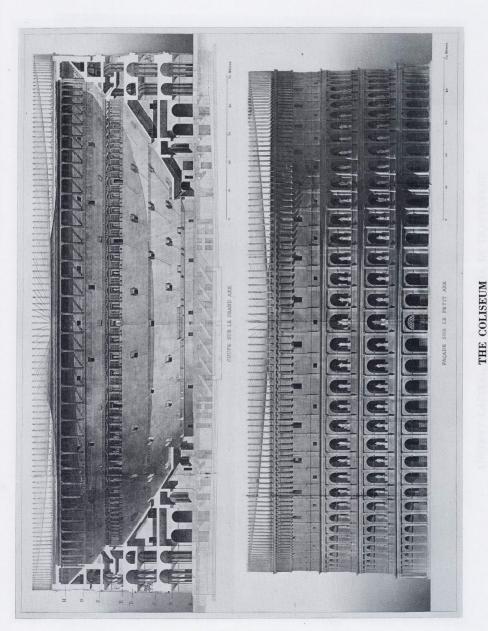


TEMPLE OF VENUS AND ROME IN ROME Interior Details and Pediment by Léon Vaudoyer

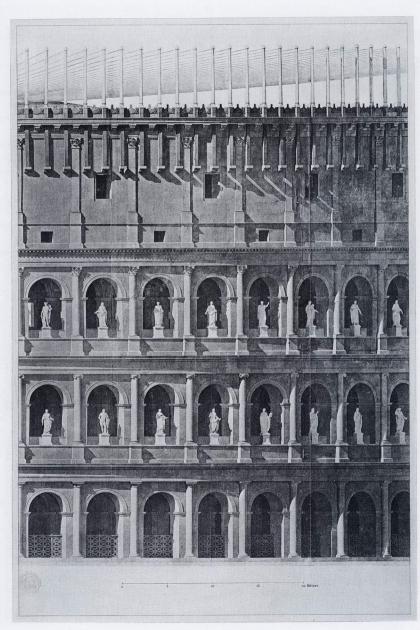


TEMPLE OF ANTONINUS AND FAUSTINA
Detail of Entablature, Main Façade, Plan, Elevation of Interior Court, Shaft of Column
by Jean-François-Julien Mesnager (1783–1864) Grand Prix de Rome, 1800 (see plate 81)

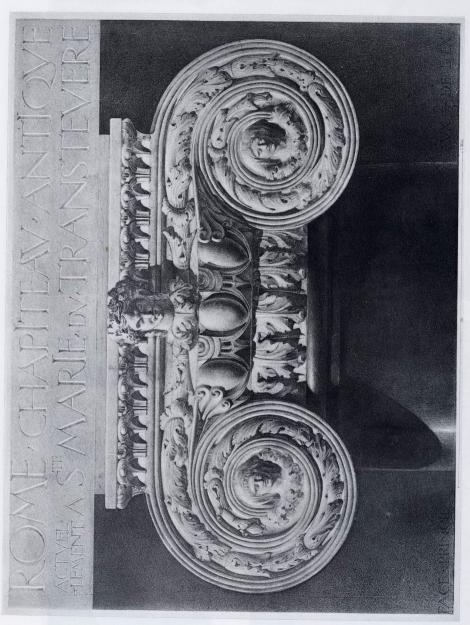
THE COLISEUM
Plan of Whole, Interior Elevations by Louis Duc



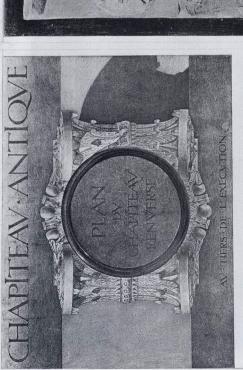
Cross-Section along Main Axis and Façade of Short Axis by Louis Duc



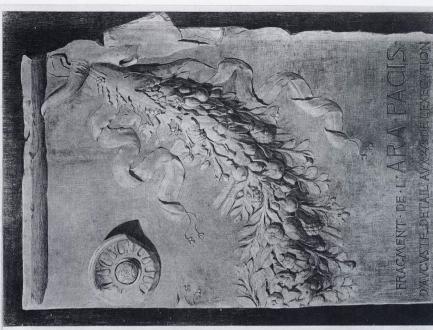
THE COLISEUM
Detail of Façade by Louis Duc



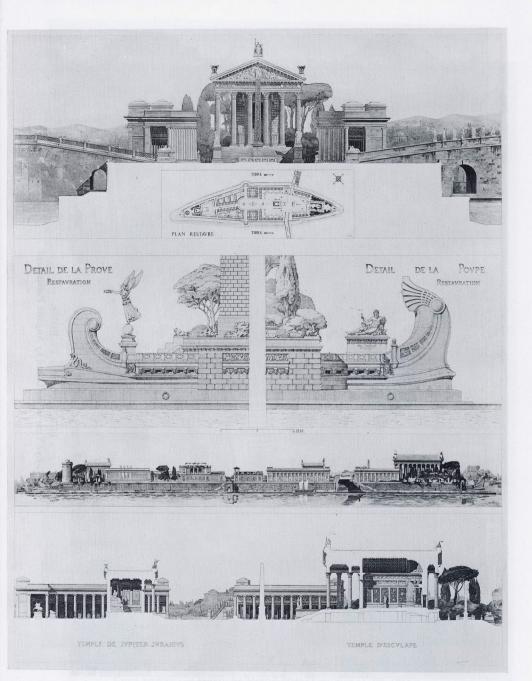
ANCIENT CAPITAL IN SANTA MARIA IN TRASTEVERE Main Side of Capital by Paul Bigot (1870–1942) Grand Prix de Rome, 1900





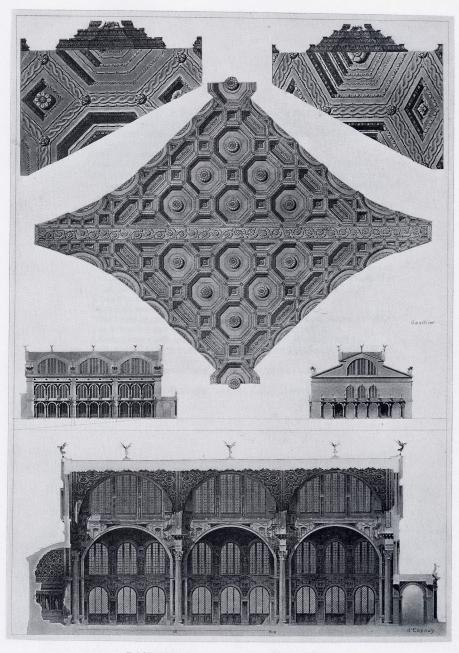


and Section of the Capital by Paul Bigot; ARA PACIS (NOW IN THE VILLA MEDICI), restored by Léon Jaussely ANCIENT CAPITAL IN SANTA MARIA IN TRASTEVERE. Lateral Side, Plan,

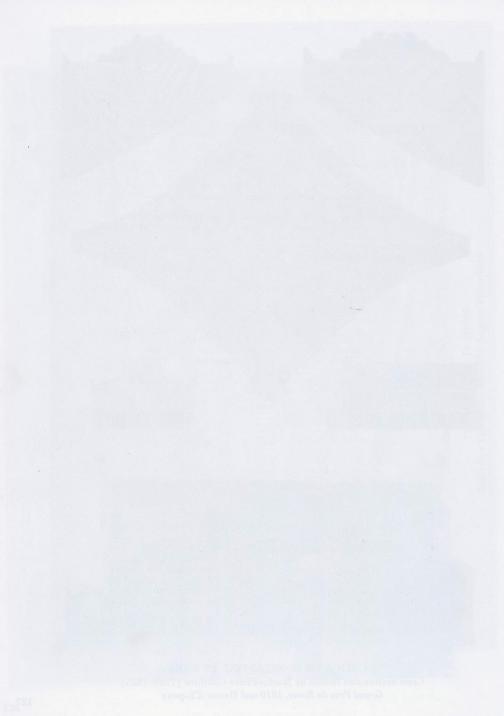


TIBER ISLAND IN ROME Plan, Elevation, Section, and Details, restored by Auguste Patouillard (1869–?) Grand Prix de Rome, 1895

TIBER ISLAND IN ROME Bird's-Eye View of the Island by Auguste Patouillard



BASILICA OF CONSTANTINE IN ROME Cross Section and Details by Martin-Pierre Gauthier (1790–1855) Grand Prix de Rome, 1810 and Hector d'Espouy



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## EDITED BY HECTOR D'ESPOUY

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